TWENTY-FOUR PAGES

THE NEW YORK DRAMATIC MIRROR

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SARAH GRUAX.

It was pathetic to read in the morning papers a few days ago that the press agent of Florodora had resigned his position to take a much needed rest.

Overwork is the bane of endeavor in every line of art. Here was one of the most notable instances on record!

If ever a man worked strenuously and at the same time artistically this man did. From the very beginning of the season, when he introduced all sorts of unique and hair-raising methods in sensational advertising, to the times when he electrified the public by bought-out matinees, fortunes won in Wall Street, and the purchase of blooded teams and seaside cottages by the Tell-Me-Pretty-Maidens, he has kept up the good work with a persistence and originality never equaled. Not once has he flinched or faltered in his duty as he saw it.

I think it is only just that he should get a line of press work himself. Hard working men are scarce in these times, and the really deserving never get even a kind word.

Not to change the subject too abruptly, the Matinee Girl is forced by the fates to ride frequently in the old crosstown cars that run through Twenty-eighth and Twenty-ninth Streets, East and West.

Frequently a fellow passenger of hers is a small darky baby that accompanies its mother on her trips across town carrying a huge laundry basket, which during the voyage oftentimes serves as a cradle for the babe.

It is a unique idea, and attracts much attention and causes amusement among the passengers, who ask all sorts of questions of the mother, who answers them good naturedly enough.

But the baby seems distinctly tired at the sensation it creates and the close scrutiny it is subjected to. At times it even turns its back most pointedly at its audience and gurgles in an indignant way into its mother's ear.

I have no doubt that if that child could talk it would have a few things to say on the subject of rubbers. Listening to its inarticulate protests the other day, the Matinee Girl translated them in this wise into verse of the new school:

A PROTEST.

I am a baby!
A colored baby? Yes!
But what has that
To do with it?
I protest
Against the silly,
Idiotic,
And generally all fool way
In which folks,
Especially women,
In the cars and on the street, even
Stare—smile—grin—
Yes, POKE—at me
When I go out with my Mamma
To take home laundry.
Of course I am more interesting
Than mere white babies.
I know that,
For there is the contrast
Between my frilled lace cap
And my face,
And the whites of my eyes and my four teeth,
And my hair, they say
Is "cute."
But—oh—la—la—
I am tired
Shaking hands with strangers,
Who ask if I'm a boy
Or girl.
Just fancy!
And say,
"Oh, ain't it funnin'."
Just like that.
I wish to register
A kick
Right here and now
Against being sketched
And snap-shotted
When I pull my mother's hat
Over her eyes
And kick up my heels
In the white folks' wash.
Do have some manners,
People,
And let me alone:
Or sure's you're born
I'll do more than look serious!
I'll curse and swear,
Like Ma does when she's mad.
You pore white trash, you,
I'll cut you deep!
Go long, chile,
'Bout your business,
You good fo' nothin',
Or you'll be sorry
You ever monkeyed with this Honey Boy!

Several of New York's best known dramatic critics are summering at Sconset, the famous New England resort that so many writers of that section have immortalized in their works.

Sconset has a bunch of old-fashioned cottages and hotels, and the atmosphere of the place is entirely different from that of our nearby coast resorts.

No boardwalk nor flapping Jersey mosquito mars the face of nature, and the tired critics rest their head upon the sandy pillows on the beach and forget that there is such a place as the inside of a theatre.

Then there are several writers there plotting new things in the way of literary surprises that are to be sprung upon the public in the Fall. At least that is the way they like to think about their vacations. Writers hate to imagine they can let up for a minute, fearing a stagnation in the literary world.

In reality literary things not only stagnate, but coagulate in the Summer. Editors are all at work on the Christmas numbers, and poor writers and artists are forced to tone themselves up to icicles and chimes and reindeer sprinting over the snow attached to sleigh bells.

But the members of the Sconset colony are just loafing and inviting their souls out of reach of merry-go-rounds and bellboys and the Broadway trolley cars.

Some good work is being done this Summer on the new comic opera that is to be finished by the early Autumn. People who believe in the possibilities of an American comic opera will rejoice in the information that this one is not being concocted at the same old shop that we have been getting our operas at for so long that we've forgotten that there might be possibly any other place where they might be procured.

Even the managers, when they find their operas getting frayed on the edges, decide they need a new one, and so send an order to the same firm of producers.

"They suit the public all right," they say, "and that's what we're here for."

Not a bad plan when one applies it to one's groceries or hats or boots! When you find a good place to buy stick to it.

But it is a mistake to regard plays and operas in this light, and yet who can deny that one success in this line means such a rush of orders that the newly discovered author cannot keep up with the work in hand.

The new opera is a dramatization that Edward Van Zile is making of his clever story, "Too Many Maidens," published last Winter with success.

Richard Henry Warren, who wrote the libretto for Phyllis, produced by The Strollers two seasons ago, is doing the musical work, collaborating with Mr. Van Zile.

The result promises to be unique and interesting. Those of us who have been hoping against hope for something worthy in this line of endeavor are already enjoying in anticipation Mr. Warren's tuneful and characteristic melodies tuned to Mr. Van Zile's sprightly dialogue and lively lyrics.

The Matinee Girl read with surprise last week that "Aunt" Louisa Eldridge had given up the post of chief ministering angel of the Professional Woman's League, that she has been for ever so many years.

It has been her duty to visit the sick and to bury the dead, in town and out, and her record of these ministrations numbers nearly a thousand during the eight and a half years that she has had the work in hand.

Not a bad eight and a half years to look back upon. I wonder which one of us has done as much real good in the world as this?

And in connection with this it may be remarked that the Matinee Girl once heard a pivot-tongued female observe:

"Did you ever know any one that likes to go to a funeral better than Aunt Louisa? She's just as sure at the church as Abe Hummel on a first-night!"

Now the secret is out and it will be understood that Aunt Louisa had no mania for funeral going as a pastime, but was simply doing her duty—something not one person in ten does in this world. When we do get to the point of doing our duty we like to have an advance agent ahead.

The part of chief mourner is no sinecure. And there won't be any rush among the Leaguers to secure the position.

But, as Aunt Louisa says, she believes in giving some one else a chance!

The League will soon move into a new house, and there are rumors that it is going to be a really for truly club house, with a grill room and all sorts of sensible, comfortable arrangements for the members.

The League has carried on its work in very cramped quarters ever since its inauguration, and the friends of the club will be glad to see it move into spacious and adequate rooms.

Yet the memories that cling around the old place are very like those that a family might feel in moving from a residence where they have enjoyed many pleasant hours, had their little spats, their sorrows and their successes.

So much so that it will be quite a heart wrench to many of the girls when they give their final good-by to the old League rooms.

THE MATINEE GIRL.

A NOVEL STAGE EFFECT.

In Harry L. Hamlin's production of Lorna Doone, now at the Grand Opera House, Chicago, there is one very important effect in the fourth act which is believed to be a novelty in stage mechanism. The scene shows a rolling quicksand in which Carver Doone, the arch-villain of the play, sinks to his doom. The ingenuity of Manager Hamlin and his property man, William Young, was taxed to the utmost when they read the author's manuscript describing the scene of the Wizard's Slough:

A blasted heath, weird, gloomy, barren and forbidding, walled in by bare, deep crags; the only entrance down through a black ravine R. 3 E., over which spreads out a gnarled and twisted and naked oak, bent into a grewsome shape by the tempests; over against rocks on left an ugly morass black as death, and weltering horribly; a few scant grizzled rushes in a ring about its edge. Music weird and suggestive with the rush and shriek of the wind spirits in it.

The business of the scene is as follows: Carver Doone, the outlaw chieftain, enters the ravine with his little boy Ensie. He has just shot down the bride of the yeoman, John Ridd, at the altar rails of the church at Oare. John Ridd has thereupon vowed to exterminate him and his race. Scarcely has the outlaw and his boy entered this sinister place when the yeoman arrives and the two men confront each other ready for combat. John Ridd sends little Ensie, the boy, up the mountain to pluck some blue bells and then the encounter begins. Carver Doone is no match for the herculean strength of John Ridd, who throws him into the quicksand. As Carver is slowly engulfed in the bog, the yeoman, who is a lover of fair play, offers to extricate him, but the outlaw refuses to accept life at the hands of the man he has so basely wronged. Blaspheming, he sinks by inches into the weltering bog.

Never perhaps in the history of the stage has an attempt been made to reproduce before the footlights the effect of a quicksand. In Sir Henry Irving's Ravenswood, Herman Merrivale's version of Sir Walter Scott's "The Bride of Lammermoor," the last scene of the play showed the historic Kelpie's Flow, where the faithful old Caleb stands watching the quicksands where his master has been engulfed. This scene, however, was a mere tableau, and the actual effect of Edgar of Ravenswood sinking into the morass was not attempted.

Lorna Doone shows for the first time on any stage the illusion of a live bog and its entombing of a human being. Mr. Hamlin's property man spent several wakeful nights pondering over the possibility of producing this effect, while his days were employed in making innumerable models. After various unsuccessful attempts to solve the problem he came to the manager and expressed the belief that the reproduction of a quicksand upon a stage was impracticable. Even if a tolerably good illusion could be obtained, he did not believe it would prove effective. Mr. Hamlin would not listen to the abandonment of the effect and the manager and the property man, putting their heads together, worked over the model which seemed most likely to give the best result. As a consequence they had the satisfaction of obtaining an effect that has achieved a sensation in Chicago even in these days of crafty stage mechanism.

Ralph Delmore, who enacts the man swallowed up by the quicksand in Lorna Doone, says that he played in an old melodrama called Wrestler Joe at Gilmore's Central Theatre, Philadelphia, early in the seventies. In this play Mr. Delmore was thrown into a quicksand by the wrestling hero, and sank to his doom as in Lorna Doone, but the quicksand in Wrestler Joe was crudely represented by a black "sea-cloth" waved over a trap through which he descended. Mr. Delmore says the scene was more absurd than impressive.

ENGAGEMENTS.

By Liebler and Company for the second Christian company: Lilla Vane, for Glory Quayle; Charles Rowan, Frank A. Lyon, J. R. Furlong, Helen Weathersby, and Carrie Lee Stoyle.

For The Minister's Son: W. B. Patton, William Macauley, J. M. Stout, J. Harry Gordon, George C. Denton, J. G. Macfarlane, Fred L. Godding, G. L. Cox, J. B. Campbell, D. F. Hayslett, Ida Florence Campbell, Louise Foster Stout, Edith Janet Walters, and Hazel Vaughn.

Will H. Hatter, for A Day and a Night.

For Viola Allen's company: W. E. Bonney, Benjamin Howard, Walter Hitchcock, C. Leslie Allen, Arthur T. Hoyt, J. H. Benrimo, Eugene Sweetland, Edgar Selwyn, Adelaide Warren, Sue Van Duser, Blanche Moulton, and Lida Hall.

By Liebler and Company for The Christian, in support of Edward J. Morgan as John Storm and Elsie Leslie as Glory Quayle: Charles Halbock, Edward Emery, Frank Roberts, Adolph Lestina, Oscar Eagle, Mrs. Georgia Dickson, Carrie Merrillees, Jessie Bradford, and Perdita Hudspeth.

Barry Maxwell, for The Gay Mr. Goldstein.

Hazel K. Chapple, by Messrs. Rich and Harris for Are You a Mason.

Prescott R. Loveland, as business-manager of the Davidson Stock company.

Josephine Ludwig and Gertrude Rennyson have been engaged for the Castle Square Opera company's Fall season at the Broadway Theatre.

PROFESSIONAL DOINGS.

Maurine Belmont, an excellent portrait of whom appears above, has played for four seasons leading and juvenile roles in touring repertoire companies. Some of the roles in which she has been most successful are Calanthe in Damon and Pythias, Esther in Caste, Lady Isabel and Madame Vine in East Lynne, Adrienne in A Celebrated Case, Lillian in The Banker's Daughter, Grace in London Assurance, and Camille. Miss Belmont is spending the Summer at Alexandria, Minn.

The floating theatre *Columbia*, recently libeled by the Merritt and Chapman Derrick and Wrecking Company, was sold at auction July 17. The purchaser was W. E. Chapman, whose bid was $200.

Elliott Page, who was formerly in the Lyceum company here and who has played in England for some years, was married in London July 17 to E. H. Turnbull, of St. John, N. B.

Amy Leslie, the Chicago dramatic critic, was married to Frank H. Buck, at St. Joseph, Mich., recently.

Outdoor performances of As You Like It will be given at Calder's Park, Salt Lake City, Aug. 1, 2, under the direction of J. W. Frankel. Leona Linstead will be the Rosalind and John Lindsay the Jaques.

George Stacey, who with his partner, Mr. Spencer, managed the New Grand Opera House, St. Thomas, Canada, last season, is now sole lessee. He also has leased the Duncombe Opera House, St. Thomas. He intends playing first-class attractions for one-night stand at the New Grand, and will play nothing but repertoire companies at the Duncombe.

A copy of the first folio edition of Shakespeare, printed in 1623, sold at auction in London last week for £1,720. This is a record price. At the Daly sale in this city last year a copy sold for $5,400.

R. F. Miller and Addie Wolven, both of the Andrews Opera company, were married at Mobile, Ala., July 10.

Edmund Breese, of the Castle Square Theatre company, Boston, has had the honor of having a new two-step named after him. "The Edmund Breese Two-Step" is by E. Louise McVeigh. It is bright and melodious. A handsome portrait of Mr. Breese ornaments the cover.

"Calamity Jane," the noted plainswoman of Montana, around whose career a number of popular melodramas have been written, has been rescued from poverty by a newspaper woman of Buffalo, N. Y., and will hereafter reside in that city.

John Dillon, the veteran comedian, is spending the Summer at his cottage at Luken's Resort, South Haven, Mich. His grandchildren are with him.

Ruggles S. Higgins' comedy, In Society, was produced successfully July 5 at Music Hall, Livermore Falls, Me., by the Kennedy Players.

David Conger, not Frederick Conger, as has been stated, is to play the leading part in Hart and Callahan's Pennsylvania.

The quartette for several years identified with Tennessee's Pardner has been engaged for Pennsylvania, and will be known as the Black Diamond Quartette.

Charles Dillard Wilson, treasurer of Primrose and Dockstader's Minstrels, returned last week from his vacation in Seattle, Wash.

Jane Holly, who spent a few months at her home in Los Angeles, returned to New York last week.

Mr. and Mrs. Robert Rogers (Louise Mackintosh) are in town for a few days. They leave Thursday evening for a month's rest at Block Island.

The Telephone Girl is being sung by the opera company at Pleasure Bay, Long Branch, N. J. T. W. Tye Denick, Sarah McVicker, Nellie Douglas, and Collin Varrey appear in the production under special engagement.

Marie Hunt, who has been engaged to play Mistress Hopkins in The Wooing of Priscilla, has gone to her home in Canada for a few weeks' vacation.

Tessie Mooney is to accompany Edna May, as understudy, on her coming English and Australian tours.

The Metropolitan Job Print Company has sued the George W. Lederer Company for $3,104.44, alleged to be due for poster work. The defendant disputes the amount of the claim.

W. S. Cleveland filed a petition in bankruptcy in Chicago July 16, declaring liabilities of $500,000.

George Musgrove's Grand Opera company has been so successful in Australia that, after playing a New Zealand engagement, ending about Christmas, it will go to London for a season. Max Eugene is a member of the company.

George W. Sammis has been made business-manager of the Knickerbocker Theatre to succeed the late Harry Mann.

A HEARTY OLD-TIMER.

A ruddy, hearty old gentleman, who looked to be on the sunny side of sixty, walked into THE MIRROR office one day last week and introduced himself. "Charles G. Long, manager Academy of Music, Selma, Ala.," was the way his card read.

Mr. Long chatted a while about the weather and the theatrical outlook in Selma and other casual topics. It was the sort of conversation that THE MIRROR has with lots of out of town managers when they drop in for a friendly call. Mr. Long, however, turned out decidedly different from most other out of town managers. This fact was brought out when, speaking of the greatness of New York, Mr. Long remarked that it had changed marvelously since the days of Burton's Chambers Street Theatre. "Do you remember Burton's?" some one asked.

"Remember Burton's!" exclaimed Mr. Long. "Why, bless you, there's no one remembers Burton's better. I used to be property man there, and besides that I did all the decorating of the theatre, and was a whole Summer at it, too."

That was enough. Mr. Long had qualified as an old timer, and he wasn't allowed to leave until he had been plied with questions and had told the story of a connection with the theatre covering a period of sixty-five years. The story went like this:

"I was born at Carlisle, England, seventy-four years ago. When I was a little shaver, about five years old, my father came to America. The trip was made, of course, in a sailing vessel. My memory always has been unusually good and I can remember some incidents of the voyage and the arrival distinctly. We settled in Philadelphia. I soon began to show a lively interest in the theatres and circuses, so much so that it wasn't many years before I joined a minstrel company, the first, or almost the first, to go on the road. The company was called the Virginia Serenaders. It traveled in a wagon, visiting various Pennsylvania towns. Among the members were John Diamond, Dick Meyers, and Frank Germon. I, a youngster of ten, played a banjo, one of my own making, by the way. After trying that for a while I came back to Philadelphia, and was employed with Raymond's Circus, where I raised a leopard from a cub to a full grown animal, feeding it at first with a spoon. I think this leopard was the first wild animal to be reared in captivity in this country.

Well, then I went into the property room of Burton's Theatre—the famous old Arch Street—in Philadelphia, and after a while I had charge there, and altogether I stayed with Burton more than six years. Most of that time I was in Philadelphia, but for a while I was at the New York house, and again at the Front Street Theatre, Baltimore. Those times in the forties and fifties were the real palmy days, as they call them now. There was lots of hard work, but the company were like a happy family. Mr. Burton was a kind and liberal employer, and I had *carte blanche* in the matter of properties, that were more expensive then than now. In these days a property man can borrow or rent almost everything he needs, but in my time it was necessary to make practically all the properties.

"Once, while I was with Burton, there was much rivalry between him and Charles Kean. Both were to produce Richard III, and Burton spared no expense to equal or excel Kean's production. We used the old United States mint for a workshop, and were hard at it day and night. In this production of Richard III, the spears, like pikes and like weapons were made for the first time of metal, [illegible] composition being used. So many persons more famous than I have told the history of those old stock days that it would be almost out of place for me to tell of all the famous stars that visited us, and of the famous players in our company.

"When Dion Boucicault had the Winter Garden, New York, I came over at his request and was carpenter and property man for him when he produced The Octoroon. On that occasion, if I am not mistaken, steam was first used as a stage effect. Before that, to give the semblance of smoke, water and lime had been employed, with not very realistic results. I proposed to Boucicault a plan to run a rubber hose from the theatre's boiler to the stage and have real steam. Boucicault consented to a trial, though he did not have much faith in the plan. It worked splendidly, however, and in the boat scene the stage looked a veritable furnace with the clouds of steam and a great deal of red fire.

"Then I went to the Arch Street, Philadelphia, under Mrs. John Drew's management, and was there when the war broke out. Almost all my friends were enlisting, so I enlisted, too, and became First Lieutenant and then captain of Company H, 109th Pennsylvania. I was at Antietam, Chancellorsville, and a number of other battles. In 1863 I was taken ill at Harper's Ferry, and resigned my commission. When I was able to work again I took a position at the Chestnut Street Opera House and later at the Academy of Music, Philadelphia. I was at the Academy the night that the Prince of Wales was there, and Patti sang Martha. These were events never to be forgotten. The audience was one the like of which, in brilliancy, I never saw. Looking out over the house one could see only women in orchestra chairs. There was not a man seated. They were ranged around the back of the orchestra, a fringe of white shirt bosoms.

"Some of my other engagements about this time were with Booth and Clarke at the Walnut Street, and with Mrs. John Ward, at the Olympic Theatre, New York. While I was with Mrs. Ward Harry Morgan, John Timmany, and I formed the Theatrical Mechanics' Union, and I was its first president.

"In 1868 I was engaged as stage-manager of Crosby's Opera House, Chicago, and remained there three years, until the theatre was destroyed in the great fire. Crosby's was a beautiful theatre, and I doubt if even nowadays any house is handsomer or more richly furnished. As the house turned to ashes, we who had been connected with it wept as we watched the destruction.

"For some years after that I was a wanderer. I was carpenter and property man for Charles R. Pope at his theatre, now the Century, in St. Louis. I built the Theatre Royal in Toronto and other houses in various towns, and I traveled with The Black Crook and other road companies.

"Then, sixteen years ago, I went to Selma and built the Academy of Music there, and at Selma I've been ever since. It's a quiet life, and I don't see the famous people that I used to. But Selma is a pleasant place, and I think I'm going to live there for some years yet."

And as Mr. Long, with bright eyes and springy step, left THE MIRROR office, it seemed as if his lease of life was a long way from expiration.

SARAH TRUAX.

Sarah Truax, whose portrait is published on the first page of THE MIRROR this week, has to her credit a record of several successful seasons as leading woman of various stock companies, as well as a number of engagements with prominent combinations. She has appeared in stock in Denver, Buffalo, Syracuse, Baltimore, Cincinnati, Pittsburg, Detroit, Minneapolis, St. Paul and other cities. Everywhere that she has played Miss Truax has become an immediate and decided favorite, and her ability has been recognized by the public and the critics. During her stock experience Miss Truax has acted the leading woman's roles in practically scores of the standard and modern plays, and that her work in each role should have been praised by competent critics says much for her talent and versatility. Besides her achievements in stock Miss Truax has been leading woman for Otis Skinner and Frederick Warde and a prominent member of Modjeska's company. Her last engagement was with the Grand Opera House Stock company, Pittsburg. She is spending the Summer at Spring Lake, N. J.

John Turton, leading juvenile, Mirror. * * *

FOOTLIGHT PRIMER.

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THE PRESS AGENT.

His Show is always quite the Best
That waltzed the ties from East or West;
He bathes his Leading Dame in Milk
And robs her of her Gems and Silk;
He spreads her Matrimonial Capers,
Her Ills and Chills through all the Papers.
They say he's paid huge Piles of Pelf
To out-Munchausen Mun himself. —S. E. SIMS.

PLAYS FOR HENRIETTA CROSMAN.

Mr. and Mrs. Maurice Campbell (Henrietta Crosman), who returned from Europe recently, completed while abroad negotiations for a number of plays that Miss Crosman will produce. Regarding these plays and Miss Crosman's, Mr. Campbell made the following statement:

"Miss Crosman's available material for next season consists of plays by George C. Hazleton, Jr., J. Comyns Carr, of the Lyceum Theatre, London; Gilbert Parker, A. E. W. Mason, Mrs. W. K. Clifford, Mrs. Evelyn Greenleaf Sutherland, and a Shakespearean production. Her season will open on the road with Mistress Nell, and the first new production will be Mrs. Sutherland's play, Joan of the Shoals, that will be tried in October. The Shakespearean production, Twelfth Night, will be seen first in Chicago at the Studebaker Theatre. Joan of the Shoals probably will be used by Miss Crosman's opening at the Theatre Republic in February, and Twelfth Night will also be done there. Mr. Hazleton's new play is nearing completion, and will also be put in rehearsal by Miss Crosman in the Fall. Of course the vehicle for her New York engagement will depend on the success of these new productions on the road. Gilbert Parker has promised Miss Crosman his new play. The plot has been submitted and pleases her greatly. The new play that has been accepted from Mrs. Clifford is in two acts, and is called A Supreme Moment. The play Mr. Carr is about to begin will not be ready for this season. Miss Crosman also has under consideration a play from A. E. W. Mason. She will give at least one Shakespearean production a year, and eventually will devote herself to the legitimate field altogether."

A PORTRAIT.

A portrait is but a shadow. What photograph can reflect the shades of soul-character which incessantly fleet across the outlines of a face or transfer in any lifelike portion the delicate coloring of eyes, cheeks and lips, that change with every emotion, the tilt of a chin, the curve of a lip, the droop of an eye, the dilation of nostril, or the position of the head, which varies with every gesture? We often hear it said of a portrait, "This is so lifelike" or "How natural," yet I wonder if the owner of said portrait is ever fully satisfied. Question the dearest friends of the original, who are conversant with his or her every whim; they will tell you that a [illegible] that face could never be. I happened on a picture of a famous actor of my acquaintance the other day, a character picture, true; it was a picture of the clothes necessary to the character, but the artist had a picture of a face that was caught in one of the hundred parts of a gesture which, when completed, has brought thousands of people to their feet with enthusiasm. We pick up a monthly magazine and see a profusely illustrated article entitled "Beautiful Women of Our Day." We judge the women beautiful merely from an outline. Perhaps could we see the same faces moved by passion or misfortune we would then realize the beauty that actually does lie in them. Again I say a portrait is but a shadow.

JOHN E. TURTON.

ENGAGEMENTS.

C. A. Leedy, re-engaged with Irene Myers company.

Rose Braham, for Mary Mannering's company, to play Tabitha in Janice Meredith.

Harry Thornton, now with the Elitch-Long Opera company, at Manhattan Beach, Denver; re-engaged for Ward and Vokes' company.

For Frederick Warde's company: May Warde, Aileen Bertelle, Barry Johnstone and Charles D. Herman.

J. V. McStea, as business-manager of A Rabbit's Foot.

H. G. Clarke, George H. Adams, Mrs. Adams and the Misses Adams, Bettie Scott and Rieca Scott, by John W. Hamilton, to support Joseph Wheelock in Ten Nights in a Bar Room.

Blanche Adaine, for The Chaperones.

Anna Hollinger, by J. Wesley Rosenquest, for the leading female role in the production of New England Folks at the Fourteenth Street Theatre.

David Lewis, by Alfred E. Aarons.

Lonie Ellwyn, to play heavies with the Allan Vallar company.

Charles A. McGrath, for The Daughter of the Diamond King.

J. D. McCabe, [illegible] Girl from Porto Rico.

For The Two Little Waifs, Lincoln J. Carter's latest play: A. Scully Guard, R. Germain, C. A. Gardner, J. [illegible] McElwyn, Frances Pierce, H. L. Mc[illegible] Shipp, Pat O. E. Flynn, Hugo [illegible] Ethel Remey, Nell Gibbons, Mrs. C. V. [illegible] Lewis, Emma Sterne, Lulu Lynch, J. [illegible] Jones, and Russell A. Graham.

[illegible] Remey.

[illegible] Crawford.

[illegible] Grant.

[illegible] Lewis, with

IN OTHER CITIES.

SAN FRANCISCO.

[illegible] and very [illegible] Sapho [illegible] Lady Teazle [illegible] pleasing though [illegible] and with her in- [illegible] lack of stage-like [illegible] and brilliant [illegible] of the character. Miss [illegible] is a [illegible] actress, however, and [illegible] the part [illegible] White's new plays [illegible] gesture [illegible] infusing [illegible] life [illegible] the character. Bar- [illegible] as Sir Peter Teazle, [illegible] acting was [illegible] and quiet but effective. [illegible] Webster [illegible] a very pleasing Sir Oliver Sur- [illegible] Lucius Hutchison, as Joseph Surface, was not suited to the [illegible] the rest of the cast were, on the whole, fairly successful. The Country Girl 15-21.

The Frawley is doing great business at the Grand [illegible] Stock Service. The leading parts were well [illegible] received one of the most successful [illegible] the season. Mr. Frawley, as Captain Thorn, was [illegible] strongly cast. The peculiar style of acting in [illegible] is a [illegible] role, the suspense of situation, the re- [illegible] cession of feeling, just suited Mr. Frawley's temperament. He and Pearl Landers, in the ingenue part, scored the hits of the production. Mary Van Buren was cast for the role of Edith Varney, and gave a pleasing performance. She was deluged with flowers on the opening night. E. J. Morgan played Berton Amesford with the conspicuous ability that marks all his efforts. He made the part one of the leading ones. Theodore Roberts' General Randolph, while not a prominent role, was exceptionally good. Phosa McAlister, Clarence Chase, and Wallace Shew completed the cast of a most successful production. The White Heather 15-21.

Another Gillette play, Held by the Enemy, was given an exceedingly good portrayal at the Central 8-13. James M. Brophy, as Colonel Prescott, made a decided hit. He is a local favorite, having appeared in many theatres in this city. Mr. Brophy makes the ideal soldier hero, being sympathetic in his style as well as looking and dressing the part to perfection. Juliet Crosby, as Rachel McCreery, gave a splendid performance, for which she was rewarded with numerous floral pieces. Willard Blackmore was very good as the Confederate officer, and the other principal roles in the hands of Frank Rendlek, Stanley Ross, James Corrigan and Georgie Cooper were capably acted. Michael Strogoff 15-20.

Blanche Bates' Cigarette in Under Two Flags has lost none of its drawing qualities after three weeks, and is carded for week 15-20.

The Tivoli spectacle, The Babes in the Woods, has settled down for the month's run, and is going with the accustomed vim and success of Tivoli productions, in the hands of its clever people.

The California is dark.

Owing to the illness of Florence Roberts the Alcazar was closed on the night of 11. Miss Roberts suffered an attack of gastritis.

Annie Myers, the Tivoli's clever soubrette, received word of the death of her husband just before she was due to go on for the evening's performance on the 11th. As she had no understudy she decided to go on for the part she takes in the Babes in the Woods. Though suffering the deepest grief at the unexpected intelligence, she went through with the mirth-provoking role. No one who laughed at her antics and clever songs would have imagined that she spent the periods between acts in bitter tears. Harry Myers, her husband, who died in Baltimore 11, was formerly a member of the Tivoli chorus. His daughter, Grace Myers, is now playing with an opera co. in Boston. E. D. MOORE.

BUFFALO.

A new musical farce-comedy entitled A Trip to Buffalo, book and lyrics by Harry B. Marshall and music by William Loraine, was staged for the first time by William Richard Goodall at the new Academy of Music 15 for an all Summer run. The cast was as follows: Abul Dumit XXX, Sydney de'Grey; Hans Schloss, Taylor Granville; Michael O'Rafferty, Marty O'Neil; Ameta, Mildred Stoller; Kalesha, May Donahue; Sallie, Pearl Revere; Jack Duall, Arthur Deagon; Willie Sport, Nellie Beaumont; Bessie Bussel, Sallie Randall; Vanity Vasser, Vastl Bellis; Mrs. Vasser, Dawn Leroy; Herbert, Alice B. Clark; Captain Scafar, John Kurkamp; Zanona, Rena Meyhew.

The comedy is in three acts. The first shows the Sultan Abul Dumit's private gardens and tells of his longing for a new harem and his troubles with Ameta, the favorite, and Kalesha, a faded flower, who tries to conspire against him and drag into the trouble Hans Schloss, the German confidential adviser, and Muley Rafferty, Irish Chief of Police, who furnish the comedy. Jack Duall, a breezy showman, accompanied by Willie Sport, a dashing New York boy, and Bessie Bussel, a captivating American newspaper correspondent, arrive and induce the Sultan to visit the Pan-American Exposition. They start, accompanied by a flirty English girl, Vanity Vasser, and her mother, Mrs. Vasser, and Duall secretes the entire harem to kidnap them for a Midway attraction. The second act shows the Sultan's man of war at sea, and the third various parts of the Pan-American Exposition. The members of the cast and a large chorus are busy in all these scenes with various specialties. The music is catchy and most of the songs were encored by the large audience that stayed until 12.45, despite the intense heat. A lot can be cut out and still leave an attractive entertainment, and as the co. is even and clever throughout it should do well with the large crowds coming during the Summer. The mountings are very pretty and the Midway and Esplanade scenes very realistic.

Constantinople, Kiralfy's spectacle, is in its eighth week of popular favor, and a trip to the Exposition is incomplete without witnessing it.

The Star will open 29 with a fine production of Way Down East.

The Lyceum and the Lafayette are dark.

The Pan-American Exposition management tried the experiment of reducing the admission fee on Sundays to 25 cents with most gratifying results, the attendance being nearly doubled 14. A committee of directors recently saw the managers of the prominent railways and appealed for lower rates to help bring bigger crowds. They were encouraged, but no reductions have yet been made.

Military features predominate now. The famous Twenty-second Regiment, N. G. S. N. Y., of New York city, 600 strong, arrived and settled down at Camp Fillmore 15, under command of Colonel Bartlett. The Armour Cadets, of Chicago, arrived 14. Daily drills and parades are given by them, and also by the Seventy-third United States Heavy Artillery, United States Brigade Hospital Corps, Battalion of Seventieth Regiment, Virginia Volunteers, Leonard's famous United States Marines, and grand band concerts daily by the Sixty-fifth and Seventy-fourth Regiment Bands and by the Havana Municipal Band of Cuba and Becker's Elgin Band.

The number of total tickets issued reached the two million mark 13, and the average receipts from Midway and other concessions show that the money spent by the visitors averages considerably more than was taken at the World's Fair in Chicago. The weather is delightful.

The Eagles had a rousing reunion on their special day 10 and made the Midway lively. The "Midway Spielers" held their first annual picnic down the river 14 and had a noisy day.

Bostock's Zoological Arena has plenty of excitement. Last week a trainer was stricken violently insane by fright from encountering a big tiger that had broken loose. This week two formidable lions got together by mistake and nearly ate each other up. From London Mr. Bostock has just brought Jumbo II, said to be the largest Indian elephant in captivity.

Chiquita, the Cuban Midget, draws a great many people to her interesting receptions daily. Esau, the man monkey, attracts great attention.

FRANK B. WILCOX.

MILWAUKEE.

The Thanhouser co. played The Moth and the Flame at the Academy 15 before a good house. The first performance was more than usually marked with the inevitable "breaks" of a first night, but indications were not lacking that the play would receive a very worthy presentation before the end of the week. Robert T. Haines, who closes his engagement with the co. 21, gave a refined and pleasing portrayal of Fletcher, and Albert Brown enacted the role of Rhodes, though hardly with his usual success. E. C. Chamberlin was mincest as Dawson, and was not at his ease. Harry Mestayer was amusing as Johnstone, and Colin Campbell offered a bright bit as Howes. Edith Evelyn fell far short of the author's meaning in the first and second acts, which was all the more remarkable because her work in the third act was positively brilliant. Daisy Lovering caught the right spirit of her surroundings and was conspicuous in the small part of Ethel, and Kate Woods Fiske played Mrs. Walton most acceptably. The performances approaching perfection more than any others were the exquisitely clever Mrs. Latimer of Grace Mae Lamkin, the impressive and thoughtful interpretation of Walton by John M. Sainpolis, and the Fanshaw of Lee Baker, whose dialect sang in the opening scene of the first act was one of the most artistic features of the evening. Myra Jefferson, Lulu Hastings, and Cora Armin deserve mention, and a number of small parts were moderately well handled. George Foster Platt surrounded the co. with every accessory which might tend to facilitate the representation, and indications were not wanting that he had trained the cast with his customary skill. All the Comforts of Home 22-28.

The Davidson will reopen 22 with the Thanhouser Dramatic co. in A Southern Romance, under the management of Edwin Thanhouser. The engagement is for one week only.

Manager Handley will open the Bijou during the Elks' carnival with Clay Clement in The New Dominion and A Southern Gentleman.

The Alhambra will offer Armant's Illinois National Guard Band, augmented by a good vaudeville bill during the Elks' Carnival 21-27.

A burlesque and vaudeville aggregation will perform at the Star 21-27.

Robert T. Haines will close with the Thanhouser co. 21, after a successful engagement as leading man of that organization, during which he became very popular and made many friends. Frank Camp succeeds him.

Harry Mestayer leaves the Academy 28, much to the regret of a large circle of friends and admirers.

George Spencer and Mark Cody have been specially engaged by Manager Thanhouser for week commencing 29.

Decorations heretofore undreamed of are being erected for the reunion and carnival of the B. P. O. E., into which we will plunge next week with enthusiasm. The "glad hand" will be extended on every side to all visitors.

CLAUDE L. N. NORRIE.

PORTLAND, ORE.

At the Marquam, afternoon of 6, Mrs. H. A. Foreman's fairy spectacle, Titania, was repeated by local talent to a good audience.

At Cordray's the Ralph E. Cummings Stock co. found it profitable to extend its engagement and presented Woman Against Woman June 30-3, and The Arabian Nights 4, 5. In the former play Mrs. Bankson, as Deborah Barton, gave Cordrayers a treat with a very creditable piece of character work. Mr. Smouth was given to fair business 7-10. The co. put on One Night, a farce 11. The production and the success it met with were synonymous with its title. The play's vulgarity made the Cumings co. close, in that neither Manager Cordray nor his patrons would countenance it. The engagement of the Cumings co. was therefore abrupt, inasmuch as the co. closed three performances ahead of its date.

At the Metropolitan 8-13 the Weidemann co. in Down in Egypt, My California Home, A Soldier's Sweetheart, and A Western Judge, played to fair business. Dramatically, the plays and players were not strong. The merit of the performances throughout the week lay in the specialties that were given between acts. The co. began its second week 14 in The Steam Laundry, to a good house.

Manager John F. Cordray, of Cordray's has engaged B. Frank Meredith, of Salem, Ore., as manager for Cordray's Salem Opera House that will open Sept. 1. A full list of attractions is booked for next season.

The Portland Musical Club gave a reception to Shannah Cummings-Jones 3 at Parson's Hall. Mrs. Jones sang in a charming manner Schumann's "Frauen Liehen und Leben."

Apropos of the recent series of the Portland Symphony Orchestra concerts at the Marquam, it is good to see that the energetic efforts of Director Charles L. Brown, who has done much for the series' success, were duly appreciated in that the members of the orchestra have recently presented him with $100 in gold. W. S. Wheelwright, one of the orchestra's promoters, was given a silver loving cup, also as an appreciation of his valuable services in the cause of the orchestra.

William T. Pangle, the popular assistant manager of the Marquam, with Mrs. Pangle, has gone down to Long Beach to list to the waves for a few days.

Webber and Elliot, the Portland musical specialty players, who recently made an unqualified hit at the Marquam in Titania, are on Puget Sound and are meeting with success. Manager Bellig, of the Marquam, left for Puget Sound 13. Before returning to Portland he will go to Spokane to look after his new theatre there. He has his hands full, apparently, inasmuch as he is now said to be interested in twenty-eight theatres.

While Ernestine Kreling, owner of the Tivoli Opera House, San Francisco, accompanied by her sons, Joseph and William, and W. H. Leahy, her manager, was here 12, she arranged with Manager Cordray to open Cordray's August 25 with a season of light opera by the full Tivoli co. Among the offerings that will be given are The Wedding Day, The Toy Maker, and The Babes in the Woods. O. J. MITCHELL.

DENVER.

Blanche Walsh, as Cigarette in Under Two Flags, has proven a record breaking attraction at Elitch's Gardens 7-13, capacity having been the week's business. The production in its entirety is probably the most complete and best staged Directer Bellows has given us this season. The fourth act in particular, showing the sand storm and the ride up the rocky pass, was a marvel of stage realism. But it was Miss Walsh's Cigarette that dominated the stage. Miss Walsh played Cigarette with all the fervor and intensity the part demanded. Never for an instant was she the least bit out of character. She was the unconventional, untrained, big hearted child of the regiment. Her Cigarette fascinated and interested the audience from her effective first entrance to her beautiful death scene. Robert Lowe, the new leading man of the co., became a prime favorite his first night, and seems destined to be ranked among Denver's popular leading men. Handsome and presenting a splendid stage appearance, he adds to these pleasing qualifications those of an intelligent and earnest actor, whose methods are excellent. His Bertie Cecil was played with fine sincerity, naturalness and manliness. John T. Sullivan gave one of his customary well acted villains, and Oscar Eagle did excellent work as Lord Rockingham. Esther Lyon, as the Princess, was pleasing and gracious, and Charles Wyngate sunk his own individuality in that of the character he was portraying, and as Rake made a hit. The remainder of the cast all appeared to advantage. The supernumeraries deserve a word of praise. They did their parts with vigor and intelligence, and the "shouts and the shots" were well timed. In fact one rarely sees a production wherein all the details were as faithfully observed as they were in this one.

The Elitch-Long Opera co. was heard in a comedy-opera designated as Manila Bound, at Manhattan week ending 13. Manila Bound was chiefly interesting from its interpolated songs and marches. In its reminiscent qualities were its chief charm, and as most of the comic operas and musical comedies of the past few seasons were liberally drawn upon for material, the result was to an extent pleasing. Still the public, I think, would prefer something more original. The stage settings were good, that in the third act, showing the deck of the war ship "Colorado," being very effectively shown. The singing of the principals in the co. was not at all out of the ordinary. Hits were made by Clara Lavine in "The Honeysuckle and the Bee" song, and Frances Graham's "Sadie." William Blaidsell and Florence Walcott made the most of colorless parts. The orchestra, under Mr. Henderson's leadership, did good work. Better things are expected of the co. next week, when The Wedding Day will be the bill.

F. E. CARSTARPHEN.

PITTSBURG.

Harry W. Williams, manager of the Duquesne Theatre, will follow the example of R. M. Gulick, manager of the Bijou, and be his own press agent next season. Verily the traveling agents for the combinations playing each of those two houses will have troubles of their own, as the Pittsburgh newspapers are considered pretty stiff propositions to those who are not familiar with their rules and regulations. However, at the Bijou, Manager Gulick has always contended that it is not so much what appears in the newspapers as it is the paper displayed upon the wall that has made his theatre so popular in the past, and both he and Manager Williams are evidently about to try the experiment.

A local engraving firm has used a photograph in colors of Allene Crater, who goes with Frank Daniels next season, as an "ad." in Pittsburg's new City Directory. It makes a very attractive "ad."

The house formerly known as the East End Theatre and managed last season by Carl Herbert under the name of the Penn Avenue Theatre will be open again the coming season under the management of Jack and Dan McCullough, and under the name of the Empire Theatre. Messrs. McCullough have already commenced to hustle for their opening early in August. They have secured some of the best bill board locations in the city, and have received many flattering notices from the local press. The Empire is no longer considered "out of town," but with the recent rapid growth of the East Side section of the city it now has a population of some 200,000 to draw upon. The Empire is in the Stair and Havlind circuit. Jack McCullough's great popularity as manager of the Duquesne Theatre when it was the leading first-class theatre of the city a few years ago will doubtless aid in attracting large audiences of the fashionable East End residents among whom the Empire is located and with whom he is personally acquainted.

The Palace of Illusions being presented by Harry Davis at the Avenue Theatre is attracting immense audiences at "10 cents per" with several performances daily.

The Duquesne Garden Stock Opera co., with Clara Lane, Charles H. Drew, and others is repeating the great success of last season. The audiences are large and the operas well rendered. The Mikado was the bill 8-13. The Bohemian Girl 15-20. Erminie 22-27.

Frank W. Merchant, dramatic critic of the Pittsburg "Post," resigned 13 inst. to enter upon the study of the law. L. W. MENDENHALL.

PROVIDENCE.

At Keith's 15-20 the Albee Stock co. presented Captain Swift to the usual large audiences. Malcolm Williams as Mr. Wilding, Lisle Leigh as Mrs. Seabrook, George F. Farren as Mr. Gardiner, Percy Winter as Marshall, and Valerie Bergere as Stella Darbisher, carried off the honors. The piece was excellently staged, the setting of the third act being particularly fine. The Crust of Society 22-27.

The Katherine Rober Stock co. presented The Lady of Lyons and Quo Vadis at the Empire 15-20. Both plays were given with Miss Rober's customary care as to detail, and the work of the various members of the co. met with general approval. In the Lady of Lyons Miss Rober played Pauline and Louis Leon Hall Claude Melnotte. In Quo Vadis Miss Rober appeared as Lygia, Mr. Hall as Marcus Vinicius, and Harry Kaz as Nero. The vaudeville included the Burdeck Sisters, Bullock and Belmont, and Lew Worth. Monte Cristo and Fanchon 22-27.

The American Opera co. has made a hit at the Providence Opera House. The Chimes of Normandy and The Mikado were given to very good houses 15-20. Ruth Peebles, Pauline Johnson, and Herbert Salinger were favorites. Cavalleria Rusticana, Trial by Jury, and Pinafore 22-27.

Resident Manager Charles Lovenberg, of Keith's, is enjoying a well earned rest with his family at Plymouth, N. H.

M. Mlocchi has been engaged as musical director with the American Opera co.

Elise Reimer, daughter of Helen Reimer, of the Albee Stock co., was the piano accompanist in the Providence Opera House orchestra last week during the performances of The Mikado by the American Opera co.

Stage Director Percy Winter, in behalf of himself and the members of the Albee Stock co., last week presented a handsome loving cup to Resident Manager Lovenberg. The cup is of silver, about 12 inches high, and stands on an ebony pedestal. It is possible that the Albee Stock co. may be seen in The Virginian before the end of the season.

Photographs of Walter Thomas were given out at Keith's the evening of 15.

Among the early productions underlined at the Providence Opera House are Faust and Fra Diavolo.

HOWARD C. RIPLEY.

ST. PAUL.

The Criterion Stock co.'s excellent production of Sapho had a record breaking week's business at the Metropolitan 7-13. The co. presented My Wife's First Husband 14-20 for the first time in St. Paul. Despite the extreme sultry weather the Metropolitan was sufficiently comfortable to enable good audiences to enjoy the amusing and complicated situations of the comedy. The laughter was incessant from the curtain's rise until its fall. Robert Drouet, as John Phillip Macready Burbage, was seen for the first time in a low comedy character. He completely sunk his identity in the part and gave an impersonation that won hearty commendation. Harry Jackson's excellent rendering of Gregory Grayson made him a center of interest all the time. His careful polish and manner of bringing out the quaint humor and satire of the lines made him a pronounced favorite. May Buckley appeared to advantage as Mrs. Gregory Grayson. Marie Dore was a pretty and vivacious Mrs. Mumford Merry. Her song in the first act was very fetching and evoked a hearty encore. Kate Jackson, as Mrs. Hawke, contributed an excellent characterization. Harry Burkhardt did very good work in the role of Christopher Cute. George Irving, as Mumford Merry, Victor de Silke as Isaac Parcher, Robert Fulsom as Mountenshel Stokes, and Annie Scaife as Mary also did well. Our Regiment 21-27.

There was a large attendance at the opening of the Vernonia Fair at the Minnehaha Falls Driving Park 14-20. The Swedish Village, in festive array for a county fair, the Swedish and Norwegian singing societies of the Twin Cities, and the Danish actor, Edith Reymert, proved entertaining.

GEORGE H. COLGRAVE.

KANSAS CITY.

At Electric Park (Carl Relter, manager), the Columbian Opera co. presented Girofle-Girofla 15-20 to good business. Next week will be the last of the opera season, when Olivette will be the bill. A minstrel stock co., headed by Billy Rice, Lew Hawkins, and Dan Allman, will follow. The opera co. was engaged for a season of eight weeks, but has proved rather a disappointment to the promoters from the start.

At Fairmount Park (C. W. Waddell, manager), Bellstedt's Band is making a pronounced hit with music of a far higher grade than is usually found at our local parks.

At Troost Park (C. W. Waddell, manager) Zimmerschied's Band and the moving pictures continue to attract large crowds.

M. V. Stiles, who is engaged as first tenor with The Bostonians for the coming season, is spending the Summer here.

Mae Miller, of the Private John Allen co., leaves for New York next week, where she probably will enter vaudeville.

Harry Pottery, treasurer of the Woodward Stock co., is spending the Summer in Northern Minnesota.

Work on the new Willis Wood Theatre is progressing and in all probability the new house will be opened the latter part of November.

SEATTLE.

McBourne Macdowell, supported by Florence Stone, opened a two weeks' engagement at the Seattle 7, appearing in La Tosca 7-13. McBourne Macdowell was almost above criticism as Scarpia. Florence Stone, as Floria Tosca, deserves much praise for her able and conscientious effort. Her acting was marked by intelligence and sincerity, but she did not rise to all requirements of the part. The support, with the exception of Jack Webster, as Mario, was not, as a whole, worthy of the play or star. Fedora will be the bill 14-20. Business has been very satisfactory for a Summer engagement, in fact a third week with Gismonda as the bill is under consideration.

Both the Grand Opera House and Third Avenue are dark, and are undergoing extensive repairs that will put them in good shape for their early openings.

The Seattle will close with the Macdowell engagement, and during the closed season Manager Howe will make some new decorations in the interior, in addition to the usual renovations. Next season will open with the Tivoli Opera co. on Sept. 4.

The news is given out that Harry Hayward has taken the Auditorium Theatre, of Spokane, into the Stair-Havlin circuit, of which the Third Avenue Theatre is a pioneer member. RODNEY D. WHITE.

MONTREAL.

Despite the exceedingly hot weather the upper part of the Francais was packed and the lower part filled at the opening performance of U. T. C. The production was an excellent one in every way. Hugh Chilcott added another to the list of clever characterizations he has given us by his portrayal of Uncle Tom. J. Henry Kaiker gave a performance of Legree entirely out of the conventional rut and full of strength and character. Blanche Seymour scored a hit as Topsy. Lotta Linthicum made the most of her one strong scene in Cassie. Wilson Day as St. Claire, L. O. Hart as Phineas, Percy Moore as Haley, Percy Melton as George Harris, and Gunio Socola as George Shelby all did good work. Lucia Moore deserves credit for an effective double of Mrs. St. Claire, and Eliza Anna MacGregor was a capital Miss Ophelia. The Charity Ball and Camille 22-27.

Le Regiment is the bill at Theatre National Francais 15-20. Carmen 22-27. W. A. TREMAYNE.

CLEVELAND.

The Cleveland Theatre will open Monday, 22, for a short preliminary season, preparatory to the regular one, which will commence the latter part of August. Shadows of a Great City will be the attraction 22-27.

Ameeita was sung by the Garden Opera co. 15-20. Richie Ling was excellent in the role of Angelo, and William P. Carleton's superb voice was heard to advantage as Fra Bombardo. Edmund Lawrence as Castruccl, and George Shields as Lorenzi were both good. Eleanor Kent sang the title-role in an artistic and finished manner. The opera was staged with the same careful attention to details that has characterized all the productions of this co. The chorus was heard to advantage in the ensembles. The Mikado 22-27.

The Cleveland School of Oratory and Elocution will give a six weeks' course of lectures, amusements, and tuition under a large tent at Euclid Beach Park. B. S. Briggs, an old newspaper and theatrical man, has charge of the enterprise. WILLIAM CRASTON.

DETROIT.

The Valentine Stock co., that has delighted the frequenters of Whitney's Theatre for the past two or three weeks, closed its engagement Saturday evening 13. Whitney's is therefore closed 14-20, reopening again 21 with Rosco and Holland's Minstrels.

The Lyceum Theatre will open Sept. 1 with the Pike Theatre co. that closed the season at this house.

The Detroit Opera House will open its season with Herbert Kelcey and Effie Shannon in their new play.

Mr. and Mrs. G. H. Nicolai were recent visitors in our city, coming here from New York. They remained over Sunday and leave some time the present week to join Mr. and Mrs. E. D. Stair on a yachting trip to the Pan-American. They had with them as a guest M. B. Raymond, who will accompany them on the trip to Buffalo. A. FRANCIS.

NEW ORLEANS.

Fair crowds are in attendance nightly at Athletic Park, where the Metropolitan English Opera co. is introducing Carmen 14-20. In Carmen the co.'s efforts were not up to its usual standard of excellence, and this is made manifest whenever the co. goes out of the domain of light opera. Elvia Crox made a piquant Carmen and displayed considerable dramatic ability, and C. O. Bossett sustained the role of Don Jose in the best manner that his light tenor voice would permit. As Micaela Belle Thorne gave satisfaction and sang her several numbers effectively. The Escamillo of William Pauli was picturesque in make-up, and his rendering of the toreador's song called forth some applause. The work of the others in the cast was very ordinary. The chorus did fairly well, and as for the orchestra, it was the redeeming feature of the performance under the able direction of Sells Simonson. The Mascotte 21-27. J. M. QUINTERO.

MINNEAPOLIS.

At the Metropolitan Theatre, the Pike Theatre Stock co. presented Sowing the Wind 14-20, opening to good business. The piece was splendidly put on. Lavinia Shannon gave a well balanced and very effective characterization of Rosamond. Byron Douglas appeared to advantage as Lord Rasbazon. Herschel Mayall made an admirable Ned Annesley. John B. Maher gave a very enjoyable performance of Sir Richard Cursitor, and Emelie Melville was a pleasing Hon. Mrs. Fretwell. The other roles were in capable hands. The costumes and stage settings were more than ordinarily handsome.

Immense houses continue to be the order at the concerts given by the Banda Rossa at Lake Harriet Pavilion.

The management of the State Fair is making elaborate arrangements for the annual exhibition in September. Secretary E. W. Randall has recently closed contracts with several attractions of national reputation. F. C. CAMPBELL.

COLUMBUS.

Under Two Flags was presented to good business at Minerva Park by the Rosenthal Stock co. 14-20. Those deserving special mention for good work are Marie Van Tassel, Alfred Rowland, and Walter Paulen. W. W. PROSSER.

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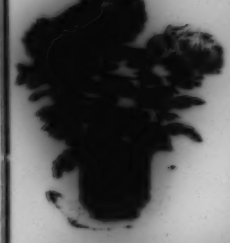

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CORRESPONDENCE

ALABAMA.

MOBILE.—MONROE PARK THEATRE (M. McDermott, manager): This popular resort continues to draw large crowds. The Andrews Opera co. presented 7-13 The Mikado, Martha, Carmen, and Il Trovatore. The Pantzer Trio played a return date. The Chimes of Normandy, The Bohemian Girl, The Mikado, and the Pantzer Trio 15-20.

UNION SPRINGS.—ELY OPERA HOUSE (Henry J. Rosenthil, lessee and manager): Dark.

ARIZONA.

PHOENIX. PARK THEATRE (R. N. Pratt, manager): Eubie Theatre co. in Uncle Sam's Money and Charley 8-13; fair business; pleasing performances. Only a Farmer's Daughter and Out of the Shadow 15-20.

ARKANSAS.

FORT SMITH. McLOUD PARK (George Harvey, manager): Nevins-Lambert Comedy co. opened for three weeks' engagement 8. Stricken Blind and The Widow and Coal pleased large audiences 8-13.

LITTLE ROCK. GLENWOOD PARK (Charles T. Taylor, manager): The Streets of New York 8-13 to large houses. Specialties by Peters and Walton, Bert Gagnon, and Burt Wesner. Enst Lynne 15-20.

CALIFORNIA.

OAKLAND. DEWEY THEATRE (Landers Stevens, manager): Stevens Stock co. in The Pay Train 8-13; good performance; satisfactory business. Enst Lynne 15-20.——ITEMS: Edna Wallace Hopper left for New York 9. De Wirt Clinton and Edna Ellsmere, who for the past year have been playing leads at the Dewey Theatre, severed their connection with the Stevens Stock co. and leave for Chicago 17. Mr. Clinton has written a four-act romantic comedy entitled A King for a Day that he intends producing shortly. Lyllian Atwood has joined the Stevens Stock co.—The five year lease of the Macdonough Theatre has expired and the former lessees, Gottlob, Marx and Co., of San Francisco, have not renewed it as yet.

CRESSO. BARTON OPERA HOUSE (Robert G. Barton, manager): Dark.

GEORGIA.

MACON. CEUMP'S PARK PAVILION (E. E. Writers, manager): Dyrmond-Fuller co. continue to please large audiences. Young Mrs. Winthrop, Fanchor, the Cricket, and What Happened to Brown were given 8-13.

ILLINOIS.

BELVIDERE. DERTHICK'S OPERA HOUSE (W. H. Derthick, manager): Roof Garden Vaudeville co. 4; fair audience.

INDIANA.

ROCKVILLE. OPERA HOUSE (Theodore F. Gaebler, manager): Fogg's Ferry is underlined.——ITEMS: Manager Gaebler was in Chicago in the interest of his theatre last week. Fred. A. Morgan, manager of car No. 2 of Wallace's Circus, was in the city 17.

IOWA.

SIOUX CITY. GRAND OPERA HOUSE (A. B. Beall, manager): Dark.——RIVERSIDE PARK PAVILION (E. L. Kirk, manager): Howard-Dorset co. 7-13 in Mugg's Landing and Fogg's Ferry to increased business; excellent performances. Clint and Bessie Robbins offered a new budget of amusing specialties between nets. By special request, The Little Gypsy was repeated 11-17. A double bill will be given 18-20. The Bitterest Foe and My Turn Next.——ITEMS: The Robbins close 21 to 60 other dates. They have been deservedly popular during their six weeks' engagement here. Dillon and Garland will replace them. George Hanna has been signed to succeed Harry Langdon, who was called away by the illness of his wife. Manager Beall, of the Grand, has just returned from the Buffalo meeting of the National Bill Posters' Association, where he was elected Treasurer for the third time. Beach and Bowers' Minstrels passed through here to Nebraska, where they open their Summer campaign under canvas. Ethel Hornick will retain her co. in New York, preparatory to opening the season in California.

COLDORA. WISNER OPERA HOUSE (John C. Crockett, manager).——ITEMS: C. W. Kenoyer, stage manager of the Wisner, is very ill at a health resort at Colfax, Iowa. Manager Crockett and family are spending the hot weather at Mr. Crockett's cottage at Clear Lake, Iowa. Con. Davenport, of this city, has accepted the treasurership of the Metropolitan Theatre, in Minneapolis, and entered upon his new duties July 15. Mr. Davenport formerly occupied a like position under Manager Scott. The regular season of the Wisner will commence Sept. 2 with the Van Dyke and Eaton co., who are old favorites here, and who will play a week's engagement. Frank E. Foster, the Marion's correspondent at Iowa Falls, is clerk of the City of Iowa Falls, secretary of the Iowa Falls Electric Light Co., and one of the cleverest amateur photographers in the State. He is an able writer and has on his list a score of newspapers and magazines for which he regularly corresponds. Manager Crockett will manage a lecture course this Winter, and opens the season with Maud Ballington Booth.

DUBUQUE. GRAND OPERA HOUSE (William T. Rochl, manager): Closed for season.——OATES' OPERA HOUSE (Frank W. Coates, owner and manager): Closed.——STOLT AUDITORIUM (Y. M. C. A., owners and managers): Dark.——SANGERBUND AUDITORIUM: Dark.——KIMBEL PARK: Dark.——UNION PARK: Dark.——RHOMBERG PARK: Dark.——SCHUETZEN PARK: Band Concert 10; large attendance; repeated 17, 31 Aug. 7. Elks' Carnival, by Bostock-Ferari co., under auspices of local lodge Elks 22-27.——NUTWOOD PARK: I. N. G. annual military encampment 22-29. A sham battle is on the programme.

BURLINGTON. COLISEUM (F. J. Illing, manager): Metropolitan Opera co., management of Will R. Peters, opened a week's engagement 15 to fair business. La Mascotte was the initial bill. The Mikado and Said Pasha follow. The co. embraces a number of clever people, among whom are Minnie Jarbeau, Helena Leviti, Sylvian Langois, F. J. McCarthy, and John F. Young. The operas are well staged and given in an artistic and pleasing manner. McClave and Law's Passion Play Pictures 22-27, under canvas. Tegry's U. T. C. 26, 27.

COUNCIL BLUFFS. LAKE MANAWA (E. H. O'Dell, general manager): W. C. Dalley's concert band continues to delight large audiences every evening.——THE CASINO (C. George Hamilton, manager): The MacSweeney Comic Opera co. presented the Mascot 7-14 to good attendance.

DES MOINES. FOSTER'S OPERA HOUSE (William Foster, manager): Dark.——GRAND OPERA HOUSE (William Foster, manager): Dark.——AUDITORIUM (William Foster, manager): Dark.——NELSON'S THEATRE (Harry Levich, manager): Dark.

SPENCER. GRAND OPERA HOUSE (Dr. C. W. Crawford, manager): Harper-Detrick co. 26. Powell-Lewis Concert co. Aug. 6.

SIBLEY.—Beach and Bower' Minstrels, under canvas, to a large audience 13; performance good.

CHEROKEE. ITEM: Robertson and Miller, of Sioux City, have taken charge of the Grand.

BOONE. CASINO (F. Jaeger, Jr., manager): New York Ideals 11 and 12; fair business.

KANSAS.

TOPEKA. CRAWFORD'S SUMMER PAVILION (C. T. Crawford, manager): Notwithstanding the extremely torrid temperature the attendance 8-13 during the second week's engagement of the Jessey Stock co. has been very good, and the public is apparently well pleased with the performances. The plays were Under Two Flags, The Streets of New York, A Soldier's Daughter, Camille, Signal of Liberty, Motha, and U. T. C. As in the previous week the chief favorites were Bernice Howard, W. J. Jessey, Madge Bacon, Teddy Le Due, Arthur Verner, Justin McCarthy, Lulu Davis, and E. A. Hemphill, all of whom showed cleverness and versatility. Dorothy Girard, Florence Hunt, T. G. Lingham, and Bertrand Bracken also deserve mention, while Emma Johnson won many encores for her ragtime songs.——ITEM: Roy Crawford has resigned his position as business manager of the Jessey Stock co. and will rest in Topeka for a few weeks. The Jessey Stock go from here to Lawrence, and the Summer Pavilion will be taken there with them, leaving us lamenting.

THOMAS E. HYATT.

WICHITA. TOLEE OPERA HOUSE (H. G. Tolee, manager): Sapho and Ten Nights in a Bar Room were given by the Madison Square Stock co. 8-13. The meritorious work of John A. Preston and Madeline McDonald, with the assistance of capable co., keeps up the interest of the patrons and attracts good houses in spite of the hot weather. Arabian Night and Hazel Kirke 15-20.——ITEM: John A. Preston, of the Madison Square co., is instructing a class in dramatic art during his engagement here.

LEAVENWORTH. GRAND OPERA HOUSE (T. Sinks, manager): The American Stock co. opened in The Galley Slave to poor business. The co. closed 12 and returned to Kansas City.——CRAWFORD THEATRE (M. J. Cunningham, manager): Dark.——ELECTRIC PARK THEATRE: Vaudeville 15-20.

INDEPENDENCE.—GAS CITY THEATRE: Vincent Stock co. in vaudeville 10; good business and performance. A Bitter Atonement 17.

MAINE.

PORTLAND. PEAK'S ISLAND GEM THEATRE (W. T. Goding, manager): A Bachelor's Honeymoon 15-20 delighted large audiences. The Crust of Society 22-27.——CAPE COTTAGE PARK, McCULLUM THEATRE (Huntley McCullum, manager): Lights o' London 15-20 was beautifully staged and took well. The Belle of Richmond 22-27.——RIVERTON PARK RUSTIC THEATRE (Daniel B. Smith, manager): J. W. Germain's Imperial Minstrels 15-20 to capacity; performance fair.——ITEMS: Homer Granville is again looking after the business end of McCullum's Theatre this season.——The dainty Miss McCullum is ticket agent.——The season at Portland Theatre will open Aug. 15 with Corse Payton's Theatre co. An exceptionally good vaudeville bill is attracting crowds to Underwood Park.

WESTBROOK. THE WESTBROOK (A. Speiss, manager): Klark-Scoville co. in A German Friend. Across the Trail, Silent Pardner, Country Kid, Rip Van Winkle, Ten Nights in a Bar Room, and The Circus Girl 8-13; large business.——ITEM: Ed Horan, of Gorman's Minstrels, appearing at Riverton Park, took the wrong car from Portland 15, and 20 minutes before he was due to go on, he was in this place, seven miles from the Park. He chartered a special car and arrived there just in time.

BIDDEFORD. CITY HALL (Gould and Gates, managers): Flynn's Stone Wall to big business 11; co. very good. Ravel's Humpty Dumpty 16-17; fair business; performance excellent. James R. Adams, W. C. Downs, Eva Scott, and Alvan deserve special mention.

BELFAST. OPERA HOUSE (Bray and Maxfield, managers): The Christi Baird co. 15-20 in Gettysburg, The Heart of Virginia, The Country Rebbe, Under Two Flags, Camille, and Love's Triumphs; good business; fair performances.

CAMDEN. OPERA HOUSE (W. R. Gill, manager): Stetson's U. T. C. 13; big business; good performance.

MASSACHUSETTS.

NORTH ADAMS. The Chimes of Normandie, given at Valley Park Theatre 15-20, was one of the most successful bills the co. has put on. Hattie Richardson, who was engaged as prima donna, remained only a week, leaving to join the Wilbur Opera Co. at Ottawa. Minnie Emmett was engaged to fill her place, but after one performance Manager Meade allowed her to return to New York, her singing not being up to the standard required. Maud Pleasants filled the role in a most acceptable manner during the remainder of the week. The co. is meeting with pronounced favor, the best people of the city visiting the park. Manager Meade will open the Richmond in August with Primrose and Dockstader's Minstrels.——ITEMS: Maurice Callahan, manager of the Empire Theatre in this city, was elected one of the directors of the National Bill Posters' Association held at Buffalo during the week. Manager Callahan and son have returned from the Pan-American Exposition, where they had a delightful time. C. O. Richmond, one of the owners of the elegant new Richmond Theatre, is a street railway man, and this week his co. broke ground for the extension of the street railway to Cheshire. This will connect with the new line to Pittsfield, and will bring a new lot of theatregoers. It will now be an easy matter to get a theatre party from Pittsfield and North Adams.

PLYMOUTH.—DAVIS OPERA HOUSE (A. H. Perry, manager): Dark.

MICHIGAN.

PETOSKEY.—GRAND OPERA HOUSE (Guy M. Harwood, manager): Mabel and Ethel Strickland in My Friend from India 10; fair house; good performance. Long Stock co. 15-20 opened with a good house; fair performance of Fagin's Ward, Old Glory, All a Mistake, East Lynne, A Lost Wife, and Rip Van Winkle.

KALAMAZOO.—LAKE VIEW CASINO (Sam Mittenthal, manager): The Beggar Prince co. in A Tangled Affair, Uncle's Troubles, Giroffe Girofla, and A Happy Pair 14-20; business good so far. Coontown 500 will open a limited engagement 21.

WAUSEON. ORCHARD BEACH CASINO (Matt Kissell, manager): Eldon's Comedians 7-13; good performances; S. R. O.——ITEM: The Eldon's Comedians will put on a first-class repertoire co. about the middle of August.

BIG RAPIDS. CITY OPERA HOUSE (C. H. Milner, manager): Dark.——FERRIS AUDITORIUM: Steed's Epworth Assembly Orchestra 18. State Band Tournament and Carnival Aug. 6-8.

TRAVERSE CITY. STERNBERG'S GRAND OPERA HOUSE (Julius Sternberg, manager): Dark.——CITY OPERA HOUSE (William Murrell, manager): Dark.

ALPENA. MALTZ OPERA HOUSE (Steele and Denison, managers): Rusco and Holland's Minstrels 4; good performance; good attendance. Sheldon Stock co. 8-13.

ADRIAN. NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): Rusco and Holland's Minstrels 29.

SAULT STE. MARIE. SOO OPERA HOUSE (W. H. Leach, manager): My Friend from India 13; excellent performance; large audience.

OSCODA. SALISBURY OPERA HOUSE (C. E. Salisbury, manager): Lyceum Stock co. 31 Aug. 3.

COLDWATER. Harrison Brothers' Minstrels gave a creditable performance under canvas 13.

MARQUETTE. OPERA HOUSE (E. S. Rice, manager): Imperial Dramatic co. 15-20 cancelled.

MINNESOTA.

WABASHA. BUECH'S OPERA HOUSE (H. F. Buech, manager): Sanford Dodge in The Three Musketeers 13; performance excellent; co. closed season here.

FAIRMONT. OPERA HOUSE (Ward and Arthur, managers): 81 Sheum 16.

MISSOURI.

WARRENSBURG. PERTLE SPRINGS CASINO (James H. Christopher, manager): Stock co. gave a good production of A Bowery Waif 7-13 to fair business. James K. Dunseith, Willard Dashiell, Charles Lawrence, Robert Hyman, May Pfaff, J. Mike Dougherty, Jack E. Voss, and Madeline Gleason appeared to advantage. The season at Casino will close 22. Beginning 15 the co. will appear each evening in some bill they have previously given.——ITEM: Walter H. Hout has formed a partnership with Willard Dashiell to manage the Hout Dashiell Dramatic co. touring Middle West and South.

MONTANA.

HELENA. MINGS OPERA HOUSE (John Cort, manager): Sutton's U. T. C. 11; fair performance; good house.

BOZEMAN. OPERA HOUSE (A. R. Cutting, manager): Dark.

NEW HAMPSHIRE.

LACONIA. WEIR'S MUSIC HALL (T. W. Thompson, manager): Boston Specialty co. 8-13 failed to appear. Broadway Players 15-20; good performances; fair business. Hunn and Easton's Coon Carnival 22-27.

NEW JERSEY.

ATLANTIC CITY. ACADEMY OF MUSIC (Joseph Ernlinger, manager): The Casino Girl closed a two weeks' engagement 13. Brady's U. T. C. 15-20. Vaudeville bended by Charmion 22-27. West's Minstrels 29, 30.——AUDITORIUM PIER: The Sun Brothers' Opera co. 15-20.——YOUNG'S OCEAN PIER (John L. Young, proprietor): The Dairy Farm, indefinite.

ASBURY PARK. EDUCATIONAL HALL (W. H. Morris, manager): William H. West's Minstrels 26, 27. The daughter of the Diamond King Aug. 1.——AUDITORIUM (W. H. Morris, manager): Hyde Patti's Troubadours Aug. 22, 23.

NEW YORK.

ALBANY. HARMANUS BLEECKER HALL (H. E. Jacobs, manager): The Jacobs Stock co. presented My Partner to good business 11-13, and Ten Nights in a Bar Room 15-17. Added to the regular cast of the latter were three new ones: Ed. Judge, Grace, and Mrs. Nation. The latter was played by Mina Gleason, who made the hit of the performance. Sapho 18-20.——PROCTOR'S (J. J. Proctor, manager; Howard Graham, resident manager): Keystones were the bill 11-13 and drew big houses. E. V. Ferguson was very amusing as Timothy Chadwick. Section E returned 15 and played Irving with Meadow Sweet as a curtain-raiser. Frederick Bond in My Awful Dad and Dr. Bill 22-24.——ITEM: James Kyle MacCurdy, of the Jacobs Stock co., has resigned and will spend a few weeks at Lake George and in the Catskills. He was one of the best members of the co. and made numerous friends while here.

UTICA.—MAJESTIC THEATRE (Sam S. Shubert, lessee; Warren R. Day, resident manager): Warm weather has no effect on the patronage accorded Majestic Stock co.; crowded houses are the rule. Sapho was given first half of week 15-20. The play was admirably staged by William Charles Massen. Kate Jepson, as Lady Dolly Vanderbecken, scored a hit and the other members of the organization were excellent in their respective roles. Captain Swift was given the last half of the week. Lawrence Grattan in the title-role and Mr. Massen as Marshall were notably good. Week 22-27: Hazel Kirke and Young Mrs. Winthrop.

ROCHESTER.—BAKER THEATRE (Shubert Brothers, lessees; J. J. Shubert, resident manager): The stock co. appeared in Michael Strogoff week 15-20, and notwithstanding the torrid weather the house was filled at every performance. Miss Gardner was most excellent. Mr. Alsop was at his best in the little character and was heartily applauded. The co., in its entirety is to be commended for its intelligent support. Old Glory 22-27.——LYCEUM THEATRE (A. E. Wolff, manager): Madame Sans Gene, as presented by the stock co., pleased fair houses 15-20. From-Frou 22-27.

ELMIRA.—BORICK'S GLEN PARK (Henry F. Dixie, manager): The Herald Square Opera co. continues to appear to capacity at this charming retreat. The Mascotte was sung 11-13 and Said Pasha 15-17. Both scored hits. The work of John Read, Frank French, Harry Nelson, Charles Stout, Harry Lane, Florence Gulse, Etta Stetson, Lizzie Gonzales, Jessie Highlands, and Jessie Maury was worthy of note. Billee Taylor 18-20.

TICONDEROGA.—UNION OPERA HOUSE (P. W. Barry, manager): Allen Vallair 15-20; small business; performance excellent. Plays: A Detective's Romance, A Hero in Rags, Under the Black Flag, The Island Prince, and The Two Orphans. Pearl Tervis as Kate Clyndon in Under the Black Flag made a hit.——WEED'S OPERA HOUSE (Asa Weed, manager): Dark.——Morgan's U. T. C., under canvas, 22.

WHITEHALL.—MUSIC HALL (H. C. Hilson, manager): The Haywood Stock co. 17-20 in Wealth and Crime, An Irishman's Love, Is Marriage a Failure, and Dr. Jekyll and Mr. Hyde; co. has good leading man and fair leading woman, with poor support. Specialties fair but behind the times; houses medium. Morgan's U. T. C., under canvas, 27.

SARATOGA SPRINGS. THEATRE SARATOGA (Sherlock Sisters, managers): Forty-eighth Highlander Band 31. Ride Tracked Aug. 3.——BROADWAY THEATRE (George L. Corliss, manager): Dark.——CONVENTION HALL (E. Brunner, manager): William H. West's Minstrels will open the season Aug. 9.

SCHENECTADY.—ITEMS: Byron Spann's show will exhibit here 22. The Van Curler will open Aug. 8 with Primrose and Dockstader's Minstrels.——Manager Benedict and Treasurer McDonald have returned from their vacations and are completing arrangements for the opening of the season.

SYRACUSE.—VALLEY THEATRE (H. S. Dandis, manager): The Valley Opera co. amused good sized houses in Said Pasha 15-20. Eddie Smith and Carlton King, the comedians, and Grace Hazard were especially clever. The Mascotte 22-27.

POUGHKEEPSIE. CRYPTIC THEATRE (Paul W. Gibbs, manager): Will reopen Sept. 2-7 with the Armstrong-Arnold co.

PENN YAN. YATES LYCEUM (H. E. Bell, manager): Dark.

NORTH DAKOTA.

WAHPETON. OPERA HOUSE (R. W. Beatty, manager): 81 Perkins 13; good performance; fair house.

FARGO. OPERA HOUSE (C. P. Walker, manager): 81 Perkins co. 15-20.

OHIO.

GALLIPOLIS. ARIEL OPERA HOUSE (T. E. Bradberry, manager): Season will open Aug. 29 with Murray and Mackey.——ITEM: Manager J. M. Kaufman has released the Pomeroy, O., Opera House for three years.

PIQUA.—MIDWAY PARK THEATRE (C. C. Sank, manager): Curner Stock co. presented U. T. C. to good and pleased audiences 15-17. The Banker's Daughter 18-20.

JACKSON. GRAND OPERA HOUSE (Frank Morgan, manager): Dark.——CRESCENT OPERA HOUSE (Guy Ruf, manager): Dark.

OKLAHOMA TERRITORY.

EL RENO. OPERA HOUSE (J. H. Warren, manager): May Stewart and co. in Drifting Apart 11; good performance and business.——ITEM: "Uncle Sam" is giving a mammoth continuous performance, at which some thirteen thousand five hundred prizes will be given away as souvenirs. People are arriving at the rate of ten to fifteen thousand a day to try to capture one of the prizes. The opening of the Wichita-Kiowa and Comanche country is the show, and one of the greatest on record it is.

OREGON.

BAKER CITY.—BAKER'S OPERA HOUSE (George L. Baker, lessee and manager): Empire Stock co., under the direction of Taylor and Hattenbach, in The New South 11; fair house and performance.——NEW COLUMBIA THEATRE (George Miller, manager): Lady Audley's Secret 8-13, by the Miller Dramatic co.; performance good; business fair.

LA GRANDE. STEWARD'S OPERA HOUSE (D. H. Steward, manager): Empire Stock co. 11-13 in A Man of Mystery, Nevada, and Ten Nights in a Bar Room; poor business; performances good.

PENNSYLVANIA.

LANCASTER. CONESTOGA PARK THEATRE (A. E. Ist, manager): The Columbia Comic Opera co. in The Bohemian Girl attracted large audiences 15-20; both principals and chorus did effective work. The following were in the cast: Franklin Fox, Charles N. Holmes, Mountjoy Walker, Claude Amsden, John A. Dewey, Carlotta Gilman, Lulu Harris, and Hazel Davenport. Between the acts Ruth Lattimore, with illustrated songs, and Gertie Holt, with whistling imitations, made hits. Rip Van Winkle 22-27.

WILLIAMSPORT. VALLAMONT PAVILION (J. A. Brosius, manager): Vallamount Stock co. 15-20 in L'Aiglon and A Wife's Honor; large business; pleased audiences.——ITEM: Kathryne Browne and Sidney Toler closed their engagement at Vallamont 13.

WASHINGTON. LYRIC THEATRE (F. R. Hallam, manager): George F. Knowles Opera co. closed its season 10 with Pinafore; business fair.——ITEM: Phinney's U. S. Marine Band gave an open air concert 8 to delighted crowds.

READING. CARSONIA PARK PAVILION (O. S. Geiger, manager): Robson Opera co. gave a good performance of The Grand Duchess to large audiences 15-20.

SOUTH DAKOTA.

SIOUX FALLS.—Beach and Bowers' Minstrels, under canvas, 18; good business; pleasing performance.

TEXAS.

WACO. WEST END PARK THEATRE (Jake Sensenatz, manager): Crowded houses greeted the Auditorium Stock co. in Our Strategists and Our Jennie 8-13; performance entirely satisfactory.

UTAH.

SALT LAKE CITY. SALT PALACE (M. F. Malvey, manager): Wilbur Kirkin Opera co. presented Pinafore 8-13 to good business. Miss Kirwin, as Josephine, and Lillie Taylor as Buttercup, were both very good. W. H. Kobble was an excellent Dick Deadeye. Mr. Muzzy as Sir Joseph, Forest Huff as Captain Corcoran, and J. F. Abbott as Ralph made an exceptionally strong trio. Mabel Wilber was a charming Hebe, and Miss Scott was quaint and pretty. Miss Hallam is still out of the cast and in the hospital. She expects to be out shortly. A slight attack of typhoid fever is said to be her remedy. In the auxiliary hall the living pictures have drawn well patronage.

VERMONT.

BELLOWS FALLS. OPERA HOUSE: Dark. BARBER'S PARK: Grimes' Cellar Door and The Doctor's Warm Reception 15-20; good houses; the co. is without question the best the Park has ever offered. The male quartette and the soprano deserve especial mention for good work.

ST. ALBANS. BAY THEATRE (Electric Traction Co., managers): James B. Mackie in Grimes' Cellar Door and The Doctor's Warm Reception 8-13; good houses.

FAIR HAVEN. POWELL OPERA HOUSE (John Powell, manager): Joshua Simpkins 22.——ITEM: James P. Morgan's U. T. C. will appear here under canvas 19.

ST. JOHNSBURY. HOWE OPERA HOUSE (F. M. Block, manager): Kilties' Band 26. Gorton's Minstrels Aug. 15.

VIRGINIA.

PETERSBURG. ACADEMY OF MUSIC (William E. French, manager): Dark.

WASHINGTON.

WALLA WALLA.—ITEM: Manager Van De Water announces that the Walla Walla Theatre will in the future belong to the circuit of the Northwest Theatrical Association. Manager Calvin Helig, of the Marquam, Portland, will do the booking.

SPOKANE. AUDITORIUM (Harry C. Hayward, manager): The Rittner co. presented East Lynne and A Parisian Princess 8-13; large attendance. Mattie Choate deserves special mention.

TACOMA. Everything dark.

WEST VIRGINIA.

WESTON. CAMDEN OPERA HOUSE (George V. Finster, manager): Jolliffe Bright Lights 15, 16, good performances; small houses.

WISCONSIN.

PORTAGE. OPERA HOUSE (A. D. Carnegie, manager): Dark.——ITEMS: Fred. E. Lee, late of The Heart of Chicago co., is in the city. Mr. H. Imig, late of Whitney and Knowles' Quo Vadis co., is spending his vacation here. He intends to present a three-act farce-comedy here with local talent. The play will probably be under the auspices of the militia co.

WEST SUPERIOR. GRAND OPERA HOUSE (C. A. Marshall, manager): The Gibney Stock co. 8-13 in The Prince of Liars, In Greater New York, Sapho, East Lynne, Down in Maine, and A Country Girl; fair co. and business.

GREEN BAY. HAGEMEISTER PARK (John R. Arthurs, manager): Howard and Doyle co. 6-13; fair business. Excellent co. Franklin Stock co. 13-20; good business; fair co. Howard and Doyle co. (return) 21—indefinite.

SHEBOYGAN. LAKE VIEW BEACH THEATRE (Cey Silvers, manager): The Summer Stock co. in Lew Silver's play, In Tennessee, 8-13; S. R. O. Camille 15-20.

CANADA.

ST. JOHN, N. B. OPERA HOUSE (A. O. Skinner, manager): Gilbert and Alyn's co. in Monte Cristo and The Vendetta 9-13; good business and performances. Our Navy, Moving Pictures, opened for five nights and matinee 15; business good; finest pictures ever shown here. A Country Merchant 20. The Prisoner of Zenda 22-29. W. S. Harkins co. 25-27.——MECHANIC'S INSTITUTE (R. J. Wilkins, manager): Grove Dramatic co. opened for a week 15 in A Mind's Fellow; business and performance fair.

QUEBEC, QUE. TIVOLI GARDENS (A. A. Cherbelle, proprietor): F. W. Varney, manager; Wilbur Opera co. in La Basoche, The Bohemian Girl, and La Mascotte to large houses and success. The Two Vagabonds, The Grand Duchess, and Pinafore 15-20 with these vaudeville features: Baby Arline, Helen Gardiner, Post Mason, and sparrows.

HALIFAX, N. S. ACADEMY OF MUSIC (J. D. Medcalfe, manager): Prisoner of Zenda 8-13 to excellent business and performance. A Country Merchant 11-13; fair business. Charles Combe and Miss Stewarte were good, but others were below average. Old Jed Prouty 20.

YARMOUTH, N. S. ROYAL OPERA HOUSE (J. D. Medcalfe, manager): Gilbert's Monte Cristo and The Vendetta 9-13.——ITEM: N. A. Rath, dancing master of Zenda production, left for Moncton 12 to begin rehearsals.

OTTAWA, ONT. ITEMS: Charles H. Haystead [illegible]——Work on the new [illegible] rapidly and it is expected [illegible] Sept. 1.

LONDON, ONT. VICTORIA PARK (C. E. A. [illegible] Regiment Band and the [illegible] shows, pleased good [illegible]

CHATHAM, ONT. The Peninsular Fair will be held [illegible] Oct. 9-11.

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DATES AHEAD.

Managers and Agents of Permanent Companies are requested to send in their dates for the coming week Monday. Time cannot otherwise be allowed for their publication in the subsequent issue. Dates may be mailed, telegraphed or cabled as late as Tuesday of each week. Early information is desired.

OPEN-AIR COMPANIES.

ALCAZAR STOCK: Baltimore, Md., June 3—indefinite.
ALCAZAR STOCK: Pittsburg, Pa., June 3—indefinite.
BAKER STOCK (Baker Dramatic Co.): Portland, Ore., June 3—indefinite.
BALDWIN-MELVILLE STOCK: San Francisco, Cal., April 1—indefinite.
BOYLE STOCK: Atlanta, Ga., June 3—indefinite.
COWLES, CHARLES: Bridgeport, Conn., July 25, Mystic Bridge 26, Stonington 27, Bridgeport 28, Stamford 29, Greenwich 30, Port Chester 31, New Rochelle Aug. 1, Mamaroneck 2, Yonkers 3, Tarrytown 4, Nyack 5, Haverstraw 6, Peekskill 7, Newburgh 8, Poughkeepsie 9, Kingston 10, Catskill 11, Hudson 12, Rhinebeck 13, Red Hook 14, Tivoli 15, Rhinecliff 16, Saugerties 17, Athens 18, Coxsackie 19, Catskill 20, Hudson 21, Kinderhook 22, Chatham 23, Stuyvesant 24, Valatie 25, Nassau 26, Schodack Landing 27, Castleton 28, Troy 29, Cohoes 30, Waterford 31, Mechanicville Aug. 1, Schuylerville 2, Fort Edward 3, Glens Falls 4, Saratoga 5, Ballston Spa 6, Amsterdam 7, Gloversville 8, Johnstown 9, Fonda 10, Canajoharie 11, Little Falls 12, Herkimer 13, Ilion 14, Frankfort 15, Utica 16, Oneida 17, Rome 18, Oneida Castle 19, Canastota 20, Syracuse 21, Auburn 22, Seneca Falls 23, Waterloo 24, Geneva 25, Canandaigua 26, Rochester 27, Scottsville 28, Batavia 29, Le Roy 30, Attica 31, Warsaw Aug. 1, Perry 2, Dansville 3, Mount Morris 4, Nunda 5, Portage 6, Belmont 7, Olean 8, Salamanca 9, Gowanda 10, Dunkirk 11, Fredonia 12, Westfield 13, Ripley 14, Silver Creek 15, Hamburg 16, Lancaster 17, Tonawanda 18, North Tonawanda 19, Lockport 20, Niagara Falls 21, Tonawanda 22, Medina 23, Albion 24, Brockport 25, Fairport 26, Palmyra 27, Newark 28, Lyons 29, Clyde 30, Weedsport 31, Baldwinsville Aug. 1, Fulton 2, Oswego 3.
DOCKSTADER'S MINSTRELS: Lexington, Ky., June 3—indefinite.
EMPIRE STOCK: Montreal, Can., June 3—indefinite.
FOY & CLARK: Dallas, Tex., June 3—indefinite.
GILMORE & LEON: Lowell, Mass., June 3—indefinite.
GRAND OPERA STOCK: Cleveland, O., June 3—indefinite.
GRAND OPERA STOCK: Pittsburg, Pa., June 3—indefinite.
HAVERLY'S MASTODON MINSTRELS: Chicago, Ill., June 3—indefinite.
HAVERLY'S MASTODON MINSTRELS: Brooklyn, N. Y., June 3—indefinite.
HAVERLY'S MASTODON MINSTRELS: Philadelphia, Pa., June 3—indefinite.
HAVERLY'S MASTODON MINSTRELS: Boston, Mass., June 3—indefinite.
HAVERLY'S MASTODON MINSTRELS: New York city, June 3—indefinite.
HAVERLY'S MASTODON MINSTRELS: Baltimore, Md., June 3—indefinite.
HAVERLY'S MASTODON MINSTRELS: Washington, D. C., June 3—indefinite.
HAVERLY'S MASTODON MINSTRELS: Pittsburg, Pa., June 3—indefinite.
HAVERLY'S MASTODON MINSTRELS: Cincinnati, O

BROOKLYN'S SUMMER STAGE.

SATURDAY, July 20.

The return of abnormally high temperature again proved a factor against the success of seashore amusements, save for that of the light vaudeville type. While the great hotels were taxed to their capacity in each of their departments, seats in plenty without occupants were to be found where musical comedy was the feature.

Although A Runaway Girl had already been heard at Manhattan Beach, and also frequently seen at the principal theatres in Brooklyn, it proved stronger in drawing power at the Manhattan Beach Auditorium than either of its recent predecessors, The Circus Girl or The Geisha. The production was ample in every respect, and merited a better return than it received, which, though spoken of above as better than those preceding, was only so in a relative sense. The Casino Girl is the feature here for the ensuing fortnight. If it does no better than during its original production at the Casino, and subsequent revival at the Knickerbocker, the outlook would not seem particularly cheerful.

The Sousa concerts are confined to the afternoons, except on Sunday, when an evening performance is given in lieu of the stage production of other nights. Probably the hottest place on all Coney Island is the Manhattan Beach Auditorium when the sun is shining. The heavy canvas curtains used to exclude the daylight are equally successful in barring out the slightest evidence of a breeze, and with the absence of all drafts it does not take long for the inside air to take on the heat of a Turkish bath.

The War in Japan rages to the satisfaction of all concerned at the Pain's Fireworks Enclosure. New features are introduced each week, and these in conjunction with the regular display of pyrotechnics make a show that satisfactorily appeals to every taste.

The fifth week of the season at the Brighton Beach Music Hall began its olio with Slafer's Marine Band in Wagner's overture to Tannhauser, an exceptionally well played potpourri of Stuart's Florodora music, and Sousa's latest march, "The Invincible Eagle." Lewis and Priscilla presented A Peculiar Case. The latter is comely, not unattractive, and in the right medium would undoubtedly score; but the same cannot be said concerning her partner, and of the act itself its stupidity almost baffles belief. The excellent singing voices of both Talbot and Davison went at full value, their interpolated comedy business hitting the bull's eye with a resounding thwack, it being evidently new to the majority present. Madame Adelaide Herrmann proved her Night in Japan to be equally attractive in midsummer as in the regular season. The same attention to mounting, detail and ensemble was noticeable here as when it was put on at either the orpheum or Hyde and Behman's. The Madrigal Cadets, concerning whom some excellent press work had been put forward in advance, proved somewhat disappointing. St. Peter's Episcopal Church on State Street, Brooklyn, has long been famous for the superiority of its choral music. Sixteen young voices selected from its most promising members should certainly warble beyond the average. These lads, of assorted sizes, have been neatly costumed in white duck sailor suits and make an attractive exhibit. Their first selection was qualified by the solo parts being assigned to two males whose mature faces, tall stature and rotundity made a somewhat grotesque combination with the little lads. The captaincy was also delegated to a woman whose appearance was not enhanced by male attire, and while her solo singing was not bad, the majority evidently wished the entire work to devolve on the boys, and viewed the other as unwelcome. Sharp and Flat proved strong favorites in their musical act, which has been freshened up, and went with a rush, the finale getting an insistent redemand. Leon Morris and his four educated ponies won close attention and hearty approval. Young Morris, whose act was first seen in the production of The Country Circus at the Broadway Theatre, and later at the Brooklyn Academy of Music, early in the "nineties," and who at that time was a small lad in knickerbockers, has developed into a tall and fine looking youth, whose distinction of carriage and appearance would be a fortune to more than one ambitious leading man in the theatres. The same colored groom who, disguised as a tramp, endeavors to take a fall out of the wrestling pony, "Banner," was performing the same thing nearly a decade ago. His bones are evidently not brittle, for he is apparently as reckless, and enjoys the struggle as much, as when doing it in The Country Circus. The audience as usual was dismissed with the vitagraph. For Monday next Manager William T. Grover announces Howard and Bland, Tommy Baker, the Taylor Trio, Wilton and Van Auken, and the retention of the Madrigal Cadets.

The Pan-American Girl enters on her sixth week at Bergen Beach to an undiminished attendance.

There are rumors as to a shake up in the *personnel* of "the front of the house," at more than one of the Brooklyn theatres, that will prove a surprise to both the public and profession, if verified at the opening of the season on Labor Day.

JUSTAND FAIR.

MATTERS OF FACT.

Maurine Belmont, who has been successful in leading and leading juvenile women's roles, is at liberty for next season. She is summering at Alexandria, Minn., and may be addressed in care of THE MIRROR.

J. Frank Head, manager of the New Grand Opera House, Hot Springs, Ark., has been in the city completing his booking arrangements for next season.

J. Alfred Osborne will leave the Phil and Nettie Peters Comedy company July 27, and will rest for three weeks before joining the Elroy Stock company.

Frank W. Nason's An Actor's Holiday company opened a preliminary season at Houlton, Me., July 12. The regular season will begin Sept. 2 at Worcester, Mass. The comedy is by M. E. Hanley. The company includes M. E. Hanley, John E. Flynn, Frank Mackey, Charles Clark, Frederick Irving, William Fischer Bans, Harry De Lorm, W. R. Noble, advance agent; M. G. O'Connor, business manager; Amy Hanley, Frances Aldworth, Gertrude Whitney, Lizzie Sanger, Minnie Connor, Ethel Nason, and the Sisters Stewart.

Duffy's Jubilee company will open its season at Provincetown, Mass., Aug. 8, with John E. Flynn in the title-role.

The Daniel E. Ryan company will begin rehearsals Aug. 12. The season will open Aug. 26. Mr. Ryan will have a new repertoire next season.

Edward E. Ernst, press representative of the Red Star Route, was in town last week.

Frederick d'Alvini, who has leased the Music Hall, Pawtucket, R. I., will open the house Sept. 2. Extensive alterations are being made in the theatre that will transform it into a practically new playhouse.

Harry Ward's Minstrels closed at Lafayette, Ind., July 20.

Dorothy Humbert and Gertrude Hepworth, who have been quite successful in vaudeville, are at liberty for the coming season. Miss Humbert is a mezzo-contralto singer and her partner, Miss Hepworth, is a character dancer. They can be addressed at 234 West Twenty-first Street, New York city.

Six important holidays dating from Labor to St. Patrick's Day are open for minstrels, opera, melodrama, comedy-drama and farce-comedy companies at the New Theatre, Oneonta, N. Y. The New York representative of the house is H. S. Taylor, 127 West Fortieth Street, New York.

The chorus of the Castle Square Opera company are called for rehearsals at the Broadway Theatre on July 29 at 10 A. M.

J. A. Brostis, manager of the Vallamont Stock company, wants a leading man, juvenile man and comedienne, soubrette, character man and woman, and stage director to join at once for the rest of the Summer season and Winter.

Blanche Seymour, for the past two seasons a valued member of the Baldwin-Melville stock company, is at liberty for next season. Miss Seymour, who is adapted to ingenue and soubrette roles, was highly complimented last season by the press of New Orleans. She may be addressed care of the Theatre Francais, Montreal, Can., for the Summer.

The Burnett Opera House, Louisiana, Mo., will be opened on Oct. 1, 1901, under the management of J. K. O'Neil, the lessee. Among the things Mr. O'Neil desires to impress on managers of touring companies is that Louisiana is the best one-night stand in Missouri, that his house draws from a population of 6,000, that its seating capacity is 950, and that he can be addressed until Sept. 15 at 164 East Randolph Street, Room 15, Chicago, Ill.

Chorus girls are wanted for the Four Cohans' Governor's Son company. Applicants should see Charles J. Gebest at 48 West Twenty-ninth Street, New York city.

Leon M. Polachek, conductor and composer, is at liberty. His address is the Rio Grande Hotel, Atlantic City, N. J.

Robert Rogers and Louise Mackintosh are at liberty to negotiate for high class engagements for next season.

L. Mantell, of 236 East Sixty-third Street, has two plays, The Duchess Rita and The General's Daughter, which he will sell outright or let on royalty.

A first-class opera company is wanted at the Citizens' Opera House, Yazoo City, Miss., none having as yet been booked for next season. The town is one of the best stands in the State. T. A. Mauch manages the house.

Belle Gilbert's address is wanted by John E. Ince, 1,439 Broadway.

The Three Sisters Bastedo, who have been a big hit in vaudeville, will play the Keith circuit this and next week. The sisters' act has received excellent press comment. They have not signed for next season and will join repertoire or farce-comedy company.

The Howard-Dorset company is meeting with an unusual success, now being in their sixth week of a series of a ten weeks' Summer engagement at Riverside Park Pavilion, Sioux City, Ia., where both George B. Howard and Flora Dorset, the stars of the company, have established themselves local favorites. Their supporting company is strong in proportion, and a record-breaking business is the consequence. First-class dramatic people are wanted for the regular season, which opens Aug. 26 in Indiana, the company jumping direct from Sioux City. The sketch team, Dillon and Garland joined this last week for balance of Summer and next season.

As the company that was booked is not going on tour in repertoire this season, fair week, Sept. 16, is open at the new theatre, Oneonta, N. Y. First-class repertoire company with specialties wanted to fill the date. Other open time and attractions desired as per advertisement.

Master Sammie Brown, last season with the Brannig company, will play the boy part with Walter Hodges in Humbug, the coming season.

May McKay, who has closed her engagement with the Baker Stock at Rochester, has not signed for next season.

The Winnipeg press has spoken favorably of Charles Fletcher's work as scenic artist of the International opera company, playing that city.

Sidney S. Toler is filling a special engagement as Jerry in his own play, The Belle of Richmond, with the McCullum Stock at Cape Elizabeth, this week.

Manager Bard Worrell, of the Auditorium, Philadelphia, was in town last week and closed contracts with numerous first-class organizations to play his theatre. He claims that his bookings are better than ever before in the history of the house.

An Actor's Romance will be the opening attraction of the Metropolis Theatre, New York, week of Aug. 26. The play has been highly praised throughout the country for the past two seasons, and this will be its first New York production. It will be produced with special scenery and effects, and a strong cast. The tour will be under the management of H. W. Taylor.

DICK FERRIS' COMPANIES.

The various enterprises owned by Dick Ferris are in excellent shape. In addition to his well-known Ferris' Comedians and the Grace Hayward company, Mr. Ferris will manage the J. F. Backman Comedy company the coming season, and he is now running the Ferris Stock at Boyd's Theatre, Omaha. Mr. Ferris has just returned to Omaha from a business trip to New York city. The stock will soon close so that the theatre may be renovated. Its business has been phenomenal despite the excessive heat, and Mr. Ferris has fairly carried Omaha by storm. During the regular season Mr. Ferris will be with the Grace Hayward company, Harry Babb will manage the Ferris' Comedians, while Frederic Sewell will manage the Backman company. All three companies will play Mr. Ferris' favorite territory, the cities of the Middle West, exclusively.

WANTED MIDGETS THAT CAN SING, DANCE AND ACT
For Long Engagement for the
AMERICAN LILIPUTIANS
Address ALFREDO DOLSON,
Care Kiralfy Constantinople, Teck Theatre, Buffalo, N. Y.

TO THE THEATRICAL MANAGERS.
Plays for sale or lease. Two first-class new plays entitled "The Duchess Rita" and "The General's Daughter." Melodrama, forcible scenes full of interest from start to finish. Desire first-class managers and company for production. For information or typewritten copies of play, address the author. L. MANTELL, 236 East 63d St., New York.

CALL!!! GARRICK ENTERPRISES
Office 8, 1380-1390 Broadway
WANTED at once. Good looking, well formed chorus girls. Long season's engagement. Specialty acts and novelties wanted. Sketches and playlets by well known authors for sale.

WANTED.
An attraction to open my theatre at Willimantic, between August 22nd 27. First part of the season in New England is the best. Address
J. H. GRAY, Mgr., Waterford, Conn.,
Pleasure Beach

WANTED.—A young man about 5 feet 10 in. Must be able to do high kicking and also double work and also good ball room dancing.
"AUSTRIAN FOUR," 65 West 125th St., N. Y.
P. S.—Write at once.

IF THERE IS ANYBODY WHO WRITES Original Sketches or Monologues equal to mine, he charges considerably more than I do.
CHARLES, Playwright, 81 New Street, New York.

WANTED.
Chorus Sopranos and Tenor. Also sop. or tenor who can make wardrobe. COLUMBIA OPERA CO., Lancaster, Pa.

LADIES' LADY WORKER.—Will consult clever young professional or amateur able to costume parts.
"SUMMER STOCK," care MIRROR.

WANT to know the address of Belle Gilbert, character woman.
JOHN E. INCE, 1439 Broadway, New York City.

IT ISN'T WHAT THEY DO—IT'S THE CLEVER WAY THEY DO IT—THAT TELLS THE STORY!!
"THE BELLES OF VAUDEVILLE" AT LIBERTY—FIRST TIME IN THREE YEARS
REPERTOIRE OR FARCE COMEDY PREFERRED—NO BURLESQUE
"THEMSELVES THEIR ONLY PARALLEL"
New York Journal

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SINGING and DANCING COMEDIENNES
WE WILL SURELY BE IN EVIDENCE AT KEITH'S—NEW YORK—WEEK JULY 22nd
KEITH'S—PHILADELPHIA WEEK JULY 29th
SPLENDID SUCCESS AT KEITH'S BOSTON
Week of JULY 15—NEWSPAPERS Very Kind
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WANTED.—Star, or Some Good Attraction
TO OPEN THE NEW THEATRE AT
FAIRMOUNT, WEST VA.
Date to be from Oct. 20 to Nov. 10.
WILL PAY ONE THOUSAND DOLLARS FOR THE DATE.
Address L. S. HORNOR, Mgr.,
Care Hotel Traymore, Atlantic City, N. J.

*** This theater is modern and up-to-date. Ground floor. Stage 40x60, to grid-iron 52 ft., between fly galleries 46 ft., below stage 10 ft.

In Course of Construction
Chestnut St. Opera House,
SUNBURY, PA.,
Will Open Sept. 12.
W. W. FISHER, Mgr.

WANTED.
Strong attractions for week of Sept. 16. Only A1 attractions will be considered. Send for open time. Only theater in city.

WANTED.
Leading Man.
Leading Woman.
Heavy Man.
Juvenile Man.
Send lowest salary and full particulars first letter. Also photo. Pay own board.

An unprecedented success in the amusement annals of Sioux City, Ia. Now filling a ten weeks' summer run at Riverside Park.
The Howard-Dorset Dramatic and Vaudeville Company
Regular season opens Aug. 26. Address
OLIVER MARTELL, Riverside Park, Sioux City, Ia.

MANAGERS
in the Middle States and the South send open time.
A few choice weeks open.

REHEARSAL CALL.
CASTLE SQUARE OPERA CO.
Chorus Rehearsals commence at Broadway Theatre, Monday, July 29th, at 10 a. m., for Manhattan Beach Engagement.

MR. JOHN E. INCE'S SCHOOL OF ACTING
Thoroughly prepares approved pupils for the stage. Engagements procured. Private lessons. Reference, any prominent Manager in the United States.
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The Best People in Repertoire
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FERRIS' COMEDIANS,
THE GRACE HAYWARD CO. and
THE BACKMAN COMEDY CO.
2 leading men; 1 leading woman; 3 heavy men; 2 soubrettes, with specialties; 2 comedians, with specialties; character man and stage director; 2 sister teams; 2 "props," *with specialties*, and 2 character women.
Season 40 weeks, opening Aug 26.
I WANT THE BEST—Nothing Else.
State lowest salary and send photos and programs **first letter.** Engagements will be made Aug. 1, when those already heard from will be duly considered.
SILENCE POLITE NEGATIVE.
DICK FERRIS, Care Boyd's Theatre, Omaha, Neb.

MISS. YAZOO CITY.
Citizens' Opera House
Wants to hear from A 1 Opera Cos., as we have not booked an Opera Co. up to date. House capacity 1022. One of the best stands in Miss. Drawing pop. 9000. Other good attractions please write for open time.
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We contract with clever people to direct their stage careers for a term of years. Send for circular.
Clever Beginners Considered.
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FURNISHED FLATS. Three and four room flats, completely furnished for housekeeping; $6, $7.50 and $8. ARLEBERT, 234 W. 40th Street, New York.

THE BEST THEATRE SITE on Fulton Street, Brooklyn, to lease cheap. From 10 to 40 years.
J. H. ROGER, Manager,
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43d St., w. 25th. Handsomely furnished apartments of three and four large rooms, with all housekeeping; bath; hot water; grates; respectable; reasonable. JANUARY.

DESKS AND DESK ROOM to rent for the Summer in well-lighted and ventilated Musical Instrument business office; three doors from Union Square.

WANTED, to rent, Grand Opera House, seating 1,500, West Baden, Ind., Springs, Ind., Excepting Springs. CLARKE, Joseph's Institute, Chicago.

THE FOREIGN STAGE.

LONDON.

New Plays in St. Stephens Are Closed Theatres—A Budget of Gossip.

(Special Correspondence of The Mirror.)

LONDON, July 13.

Theatre closures are daily increasing owing to the oppressive heat wave that is keeping people from playgoing and sending all who can

JAMES T. TANNER.

afford the time and money to seaside and other resorts, British and foreign. The West End theatres now closed are Drury Lane, St. James', Garrick, Globe, Terry's, Wyndham's and Shaftesbury. The Criterion and the Court close to-night, and the Lyceum and Haymarket and the Duke of York's will do ditto next Saturday. The Shaftesbury, however, will reopen on Monday with Loie Fuller and her troupe of Japanese players, headed by Otojiro Kawakami and Sada Yacco, as they cannot come to terms with the Criterion people as to staying on. The Japs are giving some splendid shows, and so is La Loie.

The new plays produced this week have been produced at the suburban theatres. One was at Kennington and was the work of James Willard. It was called A Woman of Pleasure and was chiefly remarkable for the W. of P. seeing a peer throw a person down, down, down into a terrible chasm and then making him marry her in order that she might keep his guilty secret. The big sensation of the play was the burning of a troopship, with its troops silently going down to the bottom in order that the women and children might be saved just as the brave British boys of the *Birkenhead* did.

By the way, the other Willard—E. S.—is about to build himself a lordly playhouse in Regent Circus.

The new Gaiety play, The Toreador, is going tremendously strong, and George Edwardes is nightly beaming with joy at the receipts in spite of the tropical weather. With this epistle is presented a portrait of one of the Gaiety play's six concoctors, J. T. Tanner, to wit, who is one of the best stage-managers around.

At the County Theatre, Kingston, there was produced last Monday a very attractive, albeit somewhat audacious drama entitled The Rake's Wife. This Hogarthianly-named drama is the work of two very popular stage players, who for playwriting purposes have for the nonce respectively renamed themselves Helen Wade and Frank Herbert. As a matter of fact they are Haidee Wright and Ernest Leicester. The said Haidee, who so long played the tortured boy Stephanus with Wilson Barrett in The Sign of the Cross, pathetically represented the long-suffering but ever-forgiving wife of the rake, strongly impersonated by Conway Wingfield. Ernest Leicester evinced much power of a restrained type as the persecuted wife's former sweetheart, who is himself persecuted by an inebriate wife, who eventually, having been led astray by the villain, fatally stabs the wicked woman, whom this still more wicked villain causes to lead the somewhat easily led away rakish husband astray. The Rake's Wife was admirably staged by the Kingston Theatre's manager, Peter Davey, and being for the most part well written, as well as well acted, it will when carefully revised in certain portions that are a little vague at present, be heard of again.

That perennial legend, The Flying Dutchman, has once again bobbed up in our theatres, this time in the shape of a musical drama called The Fisher Girl, written by Oswald Brand and set to music by W. T. Gliddon. This play, that has been on tour for some weeks, made its first London appearance at the Crown, Peckham, a few days ago. It was found to be a very amusing production sandwiched with an undercurrent of serious dramatic interest written around Vanderdecken himself, who, as in the very early dramatizations of the legend, is dumb throughout, instead of being like the Vanderdecken Irving played some years ago, so full of babble that all the other characters only had little feeding cues. The newest Vanderdecken was artistically acted by that excellent clown and general pantomimist, J. M. Jones, who facially presents a striking resemblance to Irving.

In the course of a few weeks, when George Alexander goes on tour, the Kendals will start a few months' season at the St. James', the home of many of their greatest successes. When Alexander returns to the St. James' he will produce Stephen Phillips' long promised poetic play, Paola and Francesca.

Pettey returned to the Great Queen Street Theatre on Wednesday with a revival of Charley's Aunt. Mrs. T. P. O'Connor's play, A Lady from Texas, lately played at this house, goes on tour.

Here are a few mems of interest to United Statesmen—not to mention the lovely ladies of that nation:

Manager Lee Shubert, who arrived here recently, had to undergo an operation—his fourth—for appendicitis directly he arrived. He was looking real bad at the Crown, Peckham, on Monday, but by yesterday he had bucked up considerably and was just off to recuperate at Margate with Lederer's nephew and representative, Norman J. Norman, who expects to pay a flying visit to your city about the end of this month.

The wizard Berent has just started a big tour with Charles Coborn, the comic singer.

Dion Boucicault has just returned to town with his bride, Irene Vanbrugh, after a ten days' honeymoon. Julie Opp on Thursday night finished her long engagement with George Alexander. G. A.'s late leading lady, your sweet Fay Davis, has just been engaged by Arthur Bourchier for Pinero's long talked of new play for the Garrick. Ellie Fay has been engaged for The Whirl of the Town at the New Century. Clyde Fitch is expected to arrive in London on Monday. I now learn that The Fortune Teller is not to be revived at the Shaftesbury after all. The company have all—that is, all but Alice Nielsen—sailed for your shores. We are all very sorry to lose so excellent a crowd and so bright an opera.

There lies before me a real sweet invite to go and see your handsome citizeness, Mary Elliott Page, married next Wednesday to Ernest Hatheway Turnbull, non-professional. Happy Turnbull! GAWAIN.

PARIS.

Uncle Tom's Cabin—A New Opera—Yvette Guilbert a Novelist.

(Special Correspondence of The Mirror.)

PARIS, July 6.

Uncle Tom, little Eva, Simon Legree and all the rest of the people in Harriet Beecher Stowe's immortal novel, with a few extraneous characters thrown in for good measure, are now walking the boards of the Porte Saint-Martin, where Uncle Tom's Cabin, or, as the programme reads, La Case de l'Oncle Tom, was revived on July 5. A large audience, in which many Americans were noticeable, attended the performance, and received it with a fair amount of enthusiasm. As a matter of fact, Uncle Tom's Cabin is not the potent attraction here that it is in America. There is abundant reason for this, of course. The conditions that the novel exposed were peculiar to America, and do not appeal to Frenchmen. On the first production of the play, in 1853, the novel was attracting almost world-wide attention, and naturally much interest was felt in the play. The revival at the Ambigu two score years ago found much less favor, and this result was duplicated at the Porte Saint-Martin. The general verdict seemed to be that Uncle Tom's Cabin is out of date, old-fashioned and tiresome. Even the negro singers and dancers that Manager Jean Coquelin had provided didn't alter this verdict, though they were a novelty and had no end of encores. The principal soloist, Madame Fields, is a phenomenon in a way, for she sings both soprano and contralto. In both voices her work is excellent. Another realistic feature of the performance was a pack of alleged bloodhounds that aroused considerable astonishment, since the introduction of such ferocious animals on the stage is more or less uncommon here.

The production throughout was certainly a complete and expensive one, and M. Coquelin deserves credit for the results he accomplished with but a brief time for preparation. He may be praised also for his performance of Senator Bird, for it pleased the French portion of the audience very much. Senator Bird will not be recognized by Americans, for he does not exist in the original novel or play. D'Ennery and Dumanoir, who made the translation, introduced him along with two comedy negroes, Philemon and Bengali. Senator Bird is a very Gallic American, but genial and amusing, and M. Coquelin plays him, according to French ideas, satisfactorily. Of the other players the most conspicuous, perhaps, was Mlle. Darthy, who was a capable Eliza. Uncle Tom's Cabin was put on for a run, but I question if its stay will be as long as was expected.

Another composer, after long and weary waiting, has had his opera produced. He is Georges Pfeiffer, whose Le Legataire Universel was put on at the Opera Comique last evening. The work is classed as a comic opera and had its source in Regnard's play of the same name. The universal legacy is the love of money. The subject is hardly one upon which to base a comic opera plot, however well it may have served as the theme of a drama. Le Legataire Universel possesses few of the elements that should go to make up a good opera. An unsuitable plot, a scantiness of humor, and redundant and prosy dialogue are not the ingredients of a meritorious libretto. But for this M. Pfeiffer is not to be blamed, the fault lying with the adapters, Jules Adenis and Lionel Bonnemere. M. Pfeiffer's score is distinctly of the old school and it suffered by comparison with more recent compositions. Had the production occurred when the opera was new the result might have been different. As it was the performance was received coldly, and even the best portions of the score did not win the applause they deserved. The score on the whole has little individuality or attractiveness, though it is constructed skillfully and ranks well technically.

Paris has read with interest the reports of Sarah Bernhardt's intention to found a French theatre in London. Madame Bernhardt seems very sanguine over the success of such a theatre, and says that many wealthy Londoners have expressed their willingness to give the enterprise pecuniary support. But however bright the prospect may appear to Madame Bernhardt, there are many Englishmen and Frenchmen who have their doubts. London is, as Sarah says, ever ready to welcome her, or Duse or any foreign actor, but they see them only occasionally and welcome them because of their greatness as artists. Bernhardt would not remain in London an entire season and, frankly, it is doubtful if she could remain with profit. Other leading French actors, say Rejane, Coquelin, Jane Hading and Jeanne Granier, might play engagements, but much of the season probably would have to be filled by companies of players whose reputation out of their own country would not be sufficient to insure good business. It is also to be doubted if the French residents in London would support the theatre, unless it were managed on a popular-price basis that would be in keeping with their means. But these considerations of the matter are futile. If Sarah makes up her mind to do a thing she will do it. So if she actually intends to establish the theatre, it will be established.

Yvette Guilbert is a woman of infinite variety. Whatever she does is interesting and she is doing something practically all the time. With the exception of Bernhardt, more attention probably is devoted to Madame Guilbert than to any other woman—or man, for that matter—on the French stage. Yvette's latest is the announcement that she is at work upon a novel that shall be a study of music-hall life, a subject upon which no one is better qualified to write. The novel is to be published in October and it will be awaited anxiously. Madame Guilbert's literary labors in the past have been chiefly the letters with which she bombarded Sarcey a few years ago during her famous controversy with him. While these letters disclosed no startling ability as a writer, they were vigorous, emphatic and to the point. Madame Guilbert is a woman, one would say, of a mentality strong enough to make her successful in whatever she might attempt. Consequently I shall not be surprised if her novel proves an able and striking work. She is now singing at Ems, where she went immediately after the close of her engagement here.

Both the Opera and the Opera Comique will close for the Summer next week. The Ambigu, that will remain open all Summer, has in rehearsal a new play, La Fille du Garde Decori, by MM. Decori and Fontanes. M. Decori will have the leading male role, while Suzanne Munte wil be the leading woman. Roger la Honte is the present bill at the Ambigu.

The managers of Parisiana have transformed their house from a music hall into a theatre and are offering there a revival of La Papa de Francine, a pleasing operetta by De Cottens, Varney and Garault. The company contains some clever people, especially the Prices, who introduce their clown specialty.

Next season will see a tussle between the Society of Dramatic Authors and Dr. Abel Deval. Dr. Deval has managed the Athenée for some time. Last wek he took the lease of the Folies-Dramatiques. Now the Society of Dramatic Authors, which is a pretty powerful body, has decreed that no manager shall control more than one theatre, under penalty of being boycotted by the society. The boycott means that all members of the society are prohibited from having any of their plays produced by the offending manager, any member violating the prohibition being expelled from the society and prevented from having any work of his done at any French theatre. This is the state of affairs with which M. Deval is confronted. Yet he calmly proceeded to lease the Folies-Dramatiques, while retaining the Athenée, and announces his intention to fight the Society of Dramatic Authors. The battle should be a warm one and be of importance to every French author and manager.

It is worth noting that the receipts at the Theatre Français for the past six months were the highest on record for any similar period. They amounted to $206,223. The persons that have assailed Claretie's methods of management might ponder over this with profit.

The Cluny revives next week Les Provinciales a Paris, as the successor of La Dame du Commissaire.

I am happy to make a correction of a paragraph in my last letter. Henriette Fouquier, I am informed, will not retire from the stage after her marriage with Marcel Ballot. She will continue with the Comedie-Française company. Thus M. Ballot's gain is not the theatre's loss.

On Bastile Day, July 14, Sarah Bernhardt and M. Coquelin will give a free performance of L'Aiglon at Madame Bernhardt's Theatre. It will be Coquelin's first Paris appearance as Flambeau.

A translation of A Message from Mars, Charles Hawtrey's London success, will be produced at the Bouffes-Parisiens next season. Michel Carré is the translator.

The portrait I send you this week is that of Lucy Gérard, who occupies a prominent position among the younger French actresses. Besides having talents of no mean order, Mlle. Gérard is uncommonly good looking and of charming personality. One of her successes last season was achieved in Pierre Decourcelle's melodrama, L'Autre France, at the Am-

Photo by Reutlinger, Paris.

LUCY GÉRARD.

bigu, when she played as an Arab girl a dialect ingenue role delightfully. T. S. R.

ROME.

La Samaritaine Produced—Traversti's Moral Play—A Royal Composer.

(Special Correspondence of The Mirror.)

ROME, July 10.

Restand's Samaritaine was not a success here, given, though it was, by Tina di Lorenzo, who was a picture of loveliness in her rich and classic costume, with the water jar on her shoulder, and her arms and neck covered with ancient chains and jewels. As a picture she is perfect, and she does all that can be done with the part; but the play, beautiful though it may be to read, is completely unfit for the stage.

The theatre was full, however, and Prince Mirko, of Montenegro, was in the royal box. Ristori occupied another box. She never misses the first performance of any play of importance.

By the by, I am glad to tell you that the great actress has indignantly denied that she ever had the least idea of remarrying, and she considers the stupid fable, as she calls the rumor, an insult to her as a woman and an artist. I was the first to deny this rumor, in THE MIRROR, if you remember, and I am glad I did.

To return to La Samaritaine. The scenery of the first act is quite fantastic. It shows us Jacob's well, with the shades of Abraham, Isaac and Jacob at the back. They have returned to earth to see Him!

"He comes!" says Abraham, and all kiss the ground, on which He will tread, and the fountain from which He will drink! They vanish with the dawn of day.

A crowd of Samaritans then enter, quarreling among themselves on social and religious questions. They speak of the coming of the Messiah, who is to save them.

But, when He appears, in poor and humble pilgrim garb, they fail to recognize Him.

The beautiful Fotina, a woman of light virtue, then comes in, singing a love song of the time, and He asks her for a little water to drink. She only laughs at Him. But He repeats His request and adds words about "living" water, that the woman does not understand at first. But her eyes and ears are soon opened, and she prostrates herself at His feet, crying, as He admonishes her in mediæval verse, "Say on! Say on!"

Jesus does not appear in the second act, that is the best of the play. It is market day in the city of Sychar, and the Samaritan woman astounds all the people by rushing in, crying: "I have seen the Messiah!" At first the people only laugh at her, but, by degrees, they listen to her, and, as if inspired, she tells in eloquent language all she has seen and heard. She silences the priests, who deride her, and cites the prophets and the patriarchs while explaining Christ's doctrines, His love for the poor, His forgiveness of sins, His promise of an eternal life and love.

Soon all the people—all excepting the priests—follow her to Jesus, singing praises as they go.

The third act shows us the fountain again with Jesus preaching to the people of Sychar.

The fourth act is the least interesting of all. Jesus preaches the same things over and over again, and without conviction. His declamations are monotonous, and incapable of producing the great revolution which the real words of the greatest of prophets did produce. His very appearance on the stage takes away the effect of the scene. It offends our ideality. It makes faith doubt. It destroys the beautiful vision we make of His life, and robs it of its divine sublimity. From light it casts us into darkness. It violates a mystery by rendering it into vulgar prose. In a word, it desecrates the mystic legend which, in childhood, we were taught to revere. Besides which, Restand's Alexandrines and old imageries, with bursts of socialistic tirades, are most unpleasant to the ears.

The play could not have been scened or acted better. Every actor and actress did their best, and the dresses and scenery were perfect. Even the supers were dressed in costumes sent

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BLUE JEANS. Miss Blanche Seymour was very charming as June. Both as the waif and as the happy wife, she, in totally different styles, won the sympathy of the audience. Montreal "Gazette," May 21, 1900.

TWO ORPHANS. In the present production Blanche Seymour easily takes first honors as Louise. Histrionic power stamped many of her scenes; not that they were unreal, but rather were justified by critics who have long since decided that Louise should not be the whining, blind, sickly creature throughout the play that many actresses have made her. Montreal "Star," June 21.

THE LOST PARADISE. "CINDERS." As Cinders Miss Blanche Seymour kept the audience in a constant uproar of laughter during the entire time she was on the stage, her acting being humorous in the extreme. New Orleans "Daily States," October 15, 1900.

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from the place where the play is supposed to be enacted.

Tina di Lorenzo, as I have already said, was superb, both as woman and as actress. If she does not quite realize our dream of the Samaritan woman it is not her fault. It is the fault of the author, who has made her an excitable and hysterical modern Magdalen, instead of the soft and mystic figure of the legend. Ando did the best with his part. He was always poetic, and he tried to look divine. He spoke his lines with mystic fervor. More he could not do. As a religious recital the play might be successful, but as an ordinary play it is impossible; at least such is my opinion.

My next novelty is Traversi's Amica, that we may call Platonic Love. The Countess Dina, wife of Count George del Fiore, is living in seclusion with her husband and mother in a country villa, near Brianzi. She is still mourning the loss of her only child. A friend of the husband appears, Hugo Santori, the great explorer, and the Count invites him to stay in the villa, much to the annoyance of the Countess, who thus sees her quiet days destroyed. She learns to like the company of her husband's friend, however, without any idea that there may be danger in this liking. She loves her husband, and only "likes" his friend Hugo, to whom she has sworn eternal friendship. This friendship leads to long interviews, in which Hugo tells Dina of the woman he once loved, but who threw him over in order to marry a marquis. He also tells her that what attracts him so much to herself is her contrast to the marchioness, who is a worldly coquette, whereas Dina is so wifely and womanly.

Dina is an intelligent woman also, and helps Hugo in writing the book of travels he is going to publish. This brings the two more together than ever, and love takes the place of friendship, though neither will confess it. But the Count reads it in their hearts, and in his grief confides his doubts to his wife's mother, who comforts him, and bids him have no fear, for Dina is a good wife and will never betray her husband. Dina verifies this when Hugo declares his love. He knows that she loves him and yearns to hear her say so before he leaves her. But she is true to her husband to the last and will not betray him even by word. So Hugo leaves her, and the play ends, as it began, in the quiet solitude of the villa near Brianzi.

"But," says the critic, "will not Dina continue to love Hugo in the silence of her country villa, and will not Hugo continue to love her, however far away his steps may go; and will their thoughts not meet every time they gaze on one particular star, which looked upon them when their heads were bent together over the book of travels they were preparing for the press?"

By this play Traversi tries to show that platonic love cannot exist between two young people, however honest in purpose they both may be.

In the moral ending of the play Traversi has taken a new direction, and has succeeded in interesting the public. Until the end the audience remained skeptic and expected the woman to fall with every scene. Curiosity also helped the public's interest, and it was a bit disappointing to some that she remained firm to the last.

Traversi always places his scenes in aristocratic society, the society he best knows and can depict more naturally than any other playwright in Italy. The third act is the best. It is as strong in conception as it is original in form, and the play ought to have ended there and left the public in admiration with the true and loyal wife, while sympathizing with Hugo's unfortunate love.

Tina di Lorenzo was the wife and Ando Hugo.

This is the first time I have had the pleasure to present a really moral, yet passionate, love plot to you, and I am quite proud to have been able to do so. May Traversi write more of such plays. If he does, may they some day reach America.

There were gala performances at most of the theatres during the festivities for the Princess Yolanda's birth, and Prince Mirko's march, composed for the occasion, was played everywhere, and he received quite an ovation whenever he was present, the whole house and the orchestra rising to cheer him. Indeed, putting his rank aside, he is really a very talented musician, as also is his sister, the Princess Anna, of Battenberg.

Prince Mirko delighted Queen Marguerite and Queen Maria Pia, of Portugal, when he visited them lately at Stupinigi, by playing and singing all the popular songs of his country. They ought to be published, they are so soft and melodious. Mascagni spent several hours with Prince Mirko when in Rome, and they were busy practicing all the time. Prince Nicola, Mirko's father, was present at the practicing.

J. Lewis Browne, the organist, gave a concert at the Santa Cecilia Academy a few days ago, and notwithstanding the suffocating weather the room was full. Besides rendering a long and difficult programme, Mr. Browne delighted and surprised the audience by his improvisations. The artists present complimented him in all sincerity. Inspiration seems quite natural to him, and he improvises as if under suggestion. He had an ovation at the end of the concert, and, what is more, deserved it.

S. P. Q. R.

EUROPEAN NOTES.

Musical and Dramatic Happenings in Foreign Cities—Nevada Touring Switzerland.

(Special Correspondence of The Mirror.)

THE HAGUE, July 12.

Marcella Sembrich has been engaged by Maurice Grau for a tour through Europe. To be engaged for the New York opera season are Sybil Sanderson, Lilli Lehmann, Anton Van Rooy, and Edouard de Reszke.

Bernhard Havenhagen has been chosen director of the Academy in Munich, replacing Hermann Zumpe.

Rehearsals have begun at Bayreuth with the Wagnerian productions. The opening will occur July 22.

Mlle. Belinfante obtained the first prize for singing at the Conservatoire, Brussels. The Queen's prize for duet singing was given to Mlles. Belinfante and Bourgeois. The Amsterdam School of Acting diplomas were given to the Misses Morel and De Boer and Mr. Vrolik.

Margot Van Leeuwen, sister of the eminent solo flutist, Ary van Leeuwen, has been engaged as solo harpist by the Kur Orchestra Teplitz-Schönan.

M. Albers, the tenor, has obtained a six month release from the Opera Comique in Paris to sing in Wagner opera, at the Theatre de la Monnaie in Brussels.

Massenet is composing a lyric drama entitled Le Jongleur de Notre Dame.

Bruno Walter, the conductor, has handed in his resignation in Berlin and will go to the Opera, Vienna.

Tony Schultze obtained the first prize with distinction for violin at the Conservatoire at Brussels.

Mr. Sequin has been selected as singing professor at the Royal Conservatoire in Louvain, Belgium.

Emma Nevada and M. Lasalle are making a concert tour through Switzerland.

The Lortzing festival at Pyrmont began with a production of the opera Casanova. On the stage was a bust of Lortzing and a poem by Prins Schönach Carolath was read. The Royal Court was present.

Gunnita Brecknann has been engaged for several concerts by the Berlin Philharmonic Orchestra at Scheveningen.

Theologue de Mericourt, a new Flemish opera, by August de Boeck, will have its first production at the Theatre de la Monnaie, Brussels.

Marseilles will have the first production of Wagner's Die Gotterdammerung in French.

A new play entitled Rembrandt, by W. Schafer, may be produced in Zurich.

Two new plays by Pierre Wolff, Le Curé du Village and La Famille Dumont, are to be produced at the Varietes, Paris.

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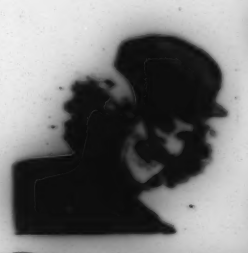

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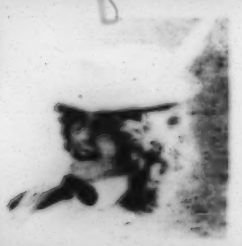

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"Daily News:" It would be difficult to conceive a more delightful Tennessee than Daisy Lovering. As the orphan girl from Smoky Mountain, Tenn., who had come all the way to the mining camp in Nevada to find her father, only to learn that he had been dead two years and that his "pardners" had taken his place, she revealed a girl innocent of the world, with the quaint speech of the Southern mountaineers, so naturally that the stage picture seemed more a leaf from real life. The role is one containing great possibilities for an ingenue and Miss Lovering certainly has made the most of it. Charming in the lighter scenes, she gives to the pathetic side of the character that deft touch necessary to its complete realization.

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THE ELKS.

Allen O. Myers, editor of *The Elk*, has brought in the United States Circuit Court at Columbus, O., a suit against the Grand Lodge, B. P. O. E., for $50,000 damages. He claims to have been wrongfully expelled from the order.

The Laramie, Wyo., Elks' street fair and mid way, July 1-6, was a grand success. Ten thousand tickets were sold at the main gate.

Svengali, the hypnotist, entertained the Renovo, Pa., Elks at their lodge room June 27.

Tacoma, Wash., Lodge, No. 174, are pushing forward the work for their new home, to take place Aug. 14-24. The G. A. R. Band from Canton, O., will furnish the music.

The Elks of Hagerstown, Md., have purchased of Isaac Long, Conoy Elks located a mile from Bridgeport, a popular Summer resort, where they will erect a Rendezvous house.

The street fair at Marinette, Wis., was given over to the Elks June 27 for the day and proceedingly [illegible]

[illegible] organized [illegible] were present [illegible] Emporia [illegible] Elks sat [illegible] The chair's members num[illegible] H. Bronson is E. R.

TELEGRAPHIC NEWS

CHICAGO.

Lovers' Lane to End Its Run—Other Bills—Ball Featured at Wild West Show.

(Special to The Mirror.)

CHICAGO, July 22.

The reputation of this town as a Summer resort is certainly on the wane, and for at least one season the outdoor gardens are getting the better of the theatres. Manager Litt has thrown up his hands at last and announces the two farewell weeks of Lovers' Lane, that will close Aug. 4, after a run of ten weeks. The house will be "dark" until the regular season opens Aug. 18, with 'Way Down East. Louise Randolph, the new Mary Larkin of the Lovers' Lane cast, has made a very favorable impression.

The Washington Park racing season closed Saturday, and Charles J. Richman, who has been doing leading business out there during the run of the runners, will go into vaudeville for a brief season at the Hawthorne track. (Salary large, but never very sure).

Lorna Doone has begun its sixth week at the Grand Opera House, and the new third act is brighter and better. In it William Harcourt has a better opportunity as Tom Faggus and he improves it. The play will run on until Otis Skinner opens.

If I had the gross receipts of Buffalo Bill's twelve performances here last week I would bie me to Long Branch and charter one of the swell furnished cottages on Nate Salisbury's new reservation there. I took in the show last Thursday evening (direction of Joseph P. Quaid) and the leather lunged Mr. Carthy announced from the center of the arena that "Texas Pete" would "now ride the bucking broncho, 'Biff' Hall." Peter lasted about a minute, after which Mr. Broncho threw him up in the air and four Mexicans carried him out. The show has broken all records this year, but the intense heat everywhere has nearly knocked Mr. Cody out. I found him in his private tent, wrapped in a blanket and waiting for his cue. After that I went back into the arena just in time to hear the trombone voiced Mr. Carthy announce to 15,000 people that the driver of the Deadwood coach was the noted desperado and border ruffian, 'Biff' Hall." Then I went home. The show went to Milwaukee yesterday.

Constant rehearsals and changes at the Dearborn are combining to whip The Explorers into shape, and Charlie Dickson has been ordered to "cut loose." The burlesque is doing very well now and is in for a long run.

Out at the Lake Forest open air horse show last Saturday I saw Miss Gladys Wallis, now Mrs. Samuel Insull, of this city. She is as daintily pretty as ever and holds her place among the society leaders with becoming dignity.

Phœbe Davies, Robert Fischer, Ella Hugh Wood, Felix Haney, Sara Stevens, Frank Bell, and Frank Currier will be in the cast of 'Way Down East at McVicker's.

The one hundredth performance of The Village Postmaster in Chicago took place at the Great Northern to-night. The play will run on until the members of the company are called East for rehearsals of the new rural play, New England Folks.

After a successful week's venture as a vaudeville monologist on the Masonic Temple roof—he started at the top—William Norris has gone East to visit his mother. Before he left Manager Joseph Buckley approached him in regard to playing Beppo, the Jester, in Otis Skinner's production of Francesca da Rimini, and it is likely that he will accept. It is the part in which Louis James made a hit, and it is real tragedy, but I venture to predict that Norris will "get away with it."

On the night I listened to Norris' monologue, by the way, I had to occupy a seat near the café, and his James Whitcomb Riley recitation, splendidly delivered, by the way, was punctuated like this: "Well (pint of Budweiser), good by, Jim (two straight tens); take keer o' yourself (three Tom highballs, one light)," and so on. No wonder Jim didn't take care of himself.

One of the returning Uncle Tom companies gave a 5 o'clock beer here last Thursday. Little Eva poured.

King Dodo will run all Summer at the Studebaker. Raymond Hitchcock, the new comedian, has made a hit. Cheridah Simpson, the new prima donna, is also very good.

Buffalo travel is so heavy now that "Punch" Wheeler is glued to the sleeping car telephone in the Lake Shore office from morning till night. He tells me he often goes to the telephone in the morning and finds people there who were left over from the day before. Walter Jones called on him one day last week and ordered a large line of staterooms on the New York "limited." (Walter always was the limit.)

Mrs. Jules Kusell sends me from Denver a burro postal card, and the "Rocky Mountain canary" pictured on it brings Cedar Woods for the soubrette album.

Mrs. William Elita Proctor Otis Carpenter Camp will make her first stage appearance since her marriage to the Chicagoan at the Masonic Temple Roof Theatre next week, and Gerald Griffin, "the Chicago actor," is an underEned headliner at the Chicago Opera House the same week.

The Metropolitan Opera company opened in Said Pasha at Sunnyside Park yesterday. In the organization are Minnie Jarbeau, Sylvian Langlois, Hel[illegible] Leavitt, Joseph Smith, John Young, Lea Peasley, F. J. McCarthy, and Will R. Peters, who directs the company. There will be a change of bill weekly.

Of course you all remember Joppe Delano, also with his wife, Fanny Delano, used to do one of the neatest sketches in vaudeville. Well, he is now Alderman of the Third Ward of Niles, Mich., and the whole thing in that thriving one night stand.

Manager Buckley has engaged William Owen to play the part of Paolo in Francesca da Rimini.

I ran across Mr. and Mrs. Clay Clement at the Buffalo Bill show the other night. Miss Clement was Karra Kenwyn, and she is a leading woman. I had her in the soubrette album, but I have erased the name. She is twice as big as I am. Clay is here conferring with Opie Reed, who is writing her what he believes to be a great Southern play, and if anyone can write one, Opie can.

"Biff" Hall.

BOSTON.

Midsummer Offerings at the Hub—The Park and the Columbia—Personal Notes.

(Special to The Mirror.)

BOSTON, July 22.

One change of bill is all that is made in Boston this week, at the Castle Square, where another of the Sol Smith Russell plays, A Bachelor's Romance, is given, with Alden Bass doing capitally in the character originally played by the famous comedian. Mary Sanders has her inning this week, for Eva Taylor is out of the cast, and the ingenue of the company has the best opportunity that she has had in months. This will be followed by The Man from Mexico, Walter E. Perkins playing the same part that he gave here last Summer.

The Burgomaster keeps on at the Tremont, and as it now has started on its second month, there seems little question but that it will hold on until the coming of the regular Fall season, which is not so far distant now. Al. Sheehan and the others of the business staff of the house, who had planned to take Summer tours, are calling them off, and the principals of the cast, who have taken cottages at nearby beaches, say that Boston is all right as a Summer resort.

It seems that the Park lease is finally settled, for A. H. Chamberlyn has paid for a bond guaranteeing the rent for two years by a New York surety company, and with its acceptance the matter will be closed. The lease is to the Chamberlyn Amusement Company and the rent is the same as that paid by Eugene Tompkins and John Stetson. The renovation will probably be finished so that the house can open early in September, with Neil Burgess in The County Fair, to be followed by Sadie Martinot in The Marriage Game, and Arthur Sidman in York State Folks. A production of Morocco Bound may be made later.

T. B. Lothian has been seriously ill ever since the closing of the Colonial and has had to undergo two delicate surgical operations; but they were successful, and he is now on the way to complete recovery. He has gone with Mrs. Lothian to Marblehead Neck for the remainder of the Summer.

W. D. Andreas, of the Museum, who has been fishing in Northern Wisconsin, will return to Boston from Bayfield, in that State, by way of Sparta, Chicago, Hawley, Pennsylvania and New York.

Edward E. Rice was in town last week to pick out his chorus for Evangeline, which will open the Columbia. He has engaged Eugene O'Rourke to play Catherine, and Marie Jansen may return to the stage for the revival. The report that $40,000 is being spent on renovating the Columbia would require a whole box of salt.

Quincy Kilby, formerly of the Boston, is at Sag Harbor with his wife and daughter.

Denman Thompson was in town for a day or two last week to arrange some matters about the engagement of The Old Homestead at the Boston.

Emerin Campbell was with The Burgomaster for a week and then left for Milwaukee to join the Thanhouser Stock company.

William H. Walsh, press representative of the Boston, who has been entertaining Mr. and Mrs. Paul West at his Summer home at Winthrop, has now gone to New York on a pleasure trip.

William M. Guiney, who has been ticket agent at the Park, goes to the Boston to fill that position.

Grafton Baker had a bad fall last week and could not walk without a cane, save for the moments when he was on the stage, when he let it go with the greatest effort, but no one knew of the pain that he was suffering.

J. S. Hiller, of the New York Casino, has been in Boston the past two Sundays, with his wife, Edith Yerrington, of The Burgomaster. He plans to remain here next season.

George W. Magee, of the Grand Opera House, who has been at Plymouth for a week, goes to New York to-day to complete his bookings for the season.

Tom Shaw is doing capital press work for The Burgomaster this Summer, and more of his stories and half-tones have been printed in the *Cast* this Summer than for any attraction in a long time.

Lizzie and Vinie Daly were among those who started for Europe last week on the *Saxonia*.

Fred W. Bailey, who played Plotsky in Miss Simplicity when the Bank Officers produced it, has been engaged by Frank Daniels for the same part in the professional production at the Tremont.

Two of the younger actors who are finding life in Boston agreeable these days are Harry Woodruff and H. Gittus Lonsdale, who may be seen about the streets any day in costumes in keeping with the weather.

Dan Daly entertained a party of congenial friends at Nantasket one day last week.

Eleanor H. Allen, a well known church soprano of East Boston, will probably accept a flattering offer and go on the operatic stage this Fall.

Charles Emerson Cook was in town last week on his way back from New Hampshire.

Rachel Noah has been visiting at the home of the late Louis Aldrich, in Kennebunkport, Me., where the Boston artist, Abbott Graves, has a studio. Mrs. Graves is a daughter of the late actor.

Mr. and Mrs. Charles Mackay have been the guests of George E. Tebbets, at Manchester-by-the-Sea.

Frank M. Stammers, formerly at the Hollis, has been engaged to write the score of a musical comedy in collaboration with a New York author. He tells me it will have a Broadway production early in the Fall.

Jay Benton.

PHILADELPHIA.

Improvements at the Theatres—I. M. A. in Session—The Parks.

(Special to The Mirror.)

PHILADELPHIA, July 22.

Extensive improvements are being made at many of our theatres. The Auditorium, the National and Forepaugh's are arranging to open next month. The new Garrick is progressing and is expected to open early in September with Richard Mansfield in Monsieur Beaucaire.

The Grand Lodge of the Theatrical Mechanical Association of the United States and Canada inaugurated its eighth biennial session this morning in this city. There are several hundred delegates present as guests of Philadelphia Lodge, No. 3. The programme calls for a four days' meeting of business and pleasure, closing with a trip to Atlantic City.

Herbert W. Justice has composed a new comic opera, The Red Domino, the libretto of which is by George M. Vickers.

Damrosch's Orchestra at Willow Grove Park closed its engagement yesterday and was followed this afternoon by the Royal Italian Band for the rest of the season. At the other parks the attractions are unchanged.

Atlantic City Notes: The ten-cent admission to all the piers is still in force, though this does not include the Auditorium Pier, managed by William Dockstader.—Effie Germon and her son, Herbert, are spending the Summer here. They go next season with Are You a Mason.—The boardwalk is crowded with actors.

S. Fernberger.

ST. LOUIS.

The Gardens Still Crowded—The Stock Companies—Outdoor Drama and Opera.

(Special to The Mirror.)

ST. LOUIS, July 22.

The torrid weather continues and business is big at all the gardens.

The Delmar Opera company put on a brilliant performance of The Idol's Eye. It was lavishly staged and so cleverly rehearsed that it runs smoth as a road production. Agnes Paul made another hit as the nautch girl. Fred Frear played Abel Conn, Frank Daniels' old part, and he scored throughout the week. Mr. Frear is a hard worker, and he has become quite a favorite at Delmar. Blanche Chapman was only on in one act, but she made good as usual. Laura Millard did not have much of a part. Eddie Clark and Harold Gordon did well. Sunday evening Manager Southwell presented El Capitan. The cast: Don Errico Medigua, Francis J. Boyle; Senor Anubile Pozzo, Fred Frear; Don Luis Cazarro, John J. Martin; Count Hernando Verando, Harold Gordon; Scaramba, Edwin A. Clark; Nevado, Herman Haynes; General Herbana, Charles A. Morgan; Estrelda, Agnes Paul; Princess Marghanza, Blanche Chapman; Isabel, Laura Millard; Taciturne, Idella Teriaune.

Maude Lillian Berri and her associates gave an up to date performance of The Chimes of Normandy at Uhrig's Cave. Gertrude Lodge presented a most novel and original Serpolette. Miss Lodge's malaprop speeches scored. Miss Berri does not shine so brightly as Germaine. The part is hardly up to the standard usually attained by this clever prima donna. Miss Berri interpolated a new song in the second act which was composed by Frank Moulan and the words by Miss Berri, entitled, "Like the Violet is my Love." It was heartily encored at every performance. Frank Moulan gave a splendid impersonation of Gaspard. John Allison was a delightful Marquis. William Steiger made much of the small part of the notary. He added much originality and made it go with a rush. This week Manager McNeary has The Mikado. The cast: Mikado, William Steiger; Nanki-Poo, Clinton Elder; Ko-Ko, Frank Moulan; Pooh-Bah, John Allison; Pish-Tush, George Hubert, Nee Ban, Thomas Hubbell; Yum-Yum, Maude Lillian Berri; Pitti-Sing, Fanny Franked; Peep-Bos, Fanny DeCosta; Katisha, Gertrude Lodge. Next week, The Mascot.

Lawrence Hanley and Lillian Kemble are scoring nightly at Koerner's. Miss Kemble is a charming actress and is certainly a high class artist for the Summer season. The Player last week was well received. Sunday afternoon the company put on that old favorite, Camille. The cast: Armand Duval, Lawrence Hanley; Gaston Rieux, John Ravold; Monsieur Duval, Will S. Rising; Count De Varville, Arthur Garrels; Gustave, Earl Stirling; Messenger, Henry Travers; Madame Prudence, Isabel O'Madigan; Nichette, Thais Magrane; Nannie, Frances Dean; Olympe, Catherine Riordan; Camille, Lillian Kemble.

The Eclipse Park Stock company are seen this week in Galatea. The cast: Pygmalion, Walwin Woods; Leucippe, Henry Pemberton; Chryses, Gordon McDowell; Mimos, Alfred Britton; Agesimos, Mr. McDowell; Galatea, Louise Dunbar; Cynisca, Carolina Morrison; Daulne, Minnie Wilson; Myrine, Madeline Hunt.

J. A. Norton.

WASHINGTON.

A Milk White Flag at Chase's—Suit Over Picture Machines—Elks Off for Milwaukee.

(Special to The Mirror.)

WASHINGTON, July 22.

The Musical Comedy company at Chase's New Grand continues successful. This week's bill is A Milk White Flag, which is given excellently. Adam Bede as General Burley, John W. Dunne as Col. Bury All, Otis Harlan as Piggot Luce, Oscar Figman as Phil Graves, Tony Hart as the bandmaster, Little Chip as the private, Henriette Lee as Aurora Luce, and Mary Marble as Pony Luce made hits. A Day and a Night next week.

The closing week of the Lafayette Stock company, with Young Mrs. Winthrop, was a corker and Saturday night's finish was a glorious ending with a packed house. Flowers were in abundance, and, at the last curtain, after much applause, the company appeared and farewell speeches were made.

The outlying parks are crowded. Their attractions remain the same.

The Armat Motion Picture company, of this city, through their attorneys, Church and Church, last week filed suit in the Circuit Court of the Eastern District of Pennsylvania against Sigmund Lubin, of Philadelphia, for $100,000 damages and an accounting for alleged infringements of motion picture patents owned by the Armat Company.

Manager F. G. Berger, after starting the renovation of the Lafayette Square, will, with his family, join Sol Smith Russell for a month's stay at Edgartown, Mass. He will return early in September to rehearse his A Poor Relation company and to complete arrangements for Mr. Russell's return to the stage.

Manager W. H. Rapley has returned from Alexandria Bay and Niagara Falls and has gone to the Rapley farm, at Avenal, Montgomery County, Md.

Tim Murphy, during his short stay at home, spent his time photographing and sketching the original sites of the scenes of A Capitol Comedy, Paul Wilstach's new Washington play, that Mr. Murphy will produce next season. One of the scenes is a representation of a corridor in the Senate wing of the Capitol.

Lotta Mills, the pianist, will sail for Europe in August, to be absent a year.

Washington Lodge of Elks, No. 15, and Baltimore Lodge, No. 7, left Sunday over the Baltimore and Ohio for Milwaukee, to attend the annual meeting of the grand lodge. They will unite in an effort to secure the next annual meeting in Baltimore.

John T. Warde.

CINCINNATI.

El Capitan at Chester Park—Heuck's Opening Announcement—Other Matters.

(Special to The Mirror.)

CINCINNATI, July 22.

El Capitan is the fifth week's offering of the Chester Park Opera company, and was presented last night with all the care as to details and the smoothness and finish that mark all the efforts of this company. The principal parts, as usual, were admirably handled by Edith Mason and Thomas Persse.

Brooke's Band begins to-night its fifth week at the Zoo. The original engagement was for six weeks, but has been extended to cover six more, and thus fill the time left vacant by the cancellation of Weber's Band. The engagement promises to prove the most successful ever played at the Zoo.

The first announcement of next season comes this year from Heuck's, that will open August 25 with Iola Pomeroy in Fogg's Ferry. A midsummer silence shrouds every other theatre in the city.

H. A. Sutton.

NOTES OF OPENINGS.

The Secret Warrant company, headed by Willis Granger and under the management of M. W. Hanley, will open on Sept. 23. Among the players engaged to support Mr. Granger are Marie MacAdam, Marion Clifton, and Beverly Turner.

The House that Jack Built company, under the management of Broadhurst and Currie, will begin rehearsals on Aug. 19 and will open on Sept. 30.

Mason and Mason, in Rudolph and Adolph, will begin rehearsals on Aug. 5, and will open at Norfolk, Va., on Aug. 26.

M. W. Hanley has completed the organization of the Robert Mantell company, which is to open in Hamlet on Sept. 2.

A Runaway Match, by Mark E. Swan, will be played next season by a company under the management of M. W. Hanley, opening Sept. 23.

John Allison and his company in The Wrong Mr. Wright, will begin rehearsals on July 25 and will open on Aug. 9.

Charles A. Blaney has completed the organization of his company which is to open in A Mormon Wife at the Fourteenth Street Theatre on Aug. 19. The company includes William H. Humphreys, Horace Lewis, Grace Huntington, William Wabott, Lorraine Holmes, W. H. Turner, Lon Haskell, Florence Roseland, Frank Campeau, Oscar Figman, P. A. Nannery, Gertrude Swiggi, Hal Brown, W. R. McKey, F. C. Cairns, Charles Hayne, Harry Gwynnette, Walter Robinson, and Gertrude Haynes and her Choir Celestial.

LILLIAN GREEN DEAD.

Lillian Green, the light opera soprano, died at Roosevelt Hospital, in this city, on Saturday afternoon, July 20, of typhoid fever. She had been ill for months, but she persisted in continuing her professional work until about a fortnight ago, when her condition became so serious that she was obliged to resign the leading part in the production of King Dodo in Chicago and return to this city. After arriving here she grew steadily worse, and nearly a week before her death her physicians gave up all hope for her recovery.

The passing of Lillian Green is peculiarly sad, since she is, as Poe says, "doubly dead in that she died so young." She had endured in her short career most of the trials and disappointments that fall to the lot of an ambitious player, and she was but beginning to reap the fruits of her heroic endeavors when illness and death overtook her. Among her associates she was well beloved on account of her generous and kindly disposition, and her talents and beauty won for her the admiration of the multitude. Her death was due largely to overwork—overwork that her ambition and generosity placed upon her shoulders. She is mourned deeply as an artist, but more deeply by those of the profession who knew her as a friend.

Miss Green was born in New York twenty-five years ago, and in her girlhood she made her professional debut as a chorister in the production of Little Christopher at the Garden Theatre. Later she succeeded Helen Bertram in the title-role of the piece. She gained a wide experience in standard and comic opera with the Murray-Lane company. Then she went into the drama, originating the role of Mrs. Bagot, in Trilby. She was for some time a favorite member of the company at the Casino, and was a member of the Summer opera companies at Midland Beach and at Manhattan Beach. She also played several seasons in vaudeville. Last season she made a pronounced success in the leading role in My Lady, when it was produced at the Victoria Theatre, and that success led to her engagement to play Viola in King Dodo in Chicago. She played that role up to the time of her last illness.

In 1886 Miss Green was married to Charles Flamen Adea, a wealthy resident of this city. Three years later they were divorced. One child was born of the union and survives its mother. The remains of Miss Green were taken immediately after her death to the home of her mother, Mrs. L. Green, in West Forty-third Street. There the funeral services were held yesterday (Monday) afternoon.

JACOB LITT'S COMPANIES.

Jacob Litt has about completed arrangements for the tours of several of his attractions. A. W. Dingwall, Mr. Litt's general manager, told a MIRROR man of these arrangements yesterday.

William Collier, who makes his first tour under Mr. Litt's management, will open at the Montauk Theatre, Brooklyn, Labor Day, and travel thence westward to the coast, presenting On the Quiet, that had such a phenomenal run at the Madison Square last season. In February Mr. Collier will return to New York, when he will produce a new play by Martha Morton. For On the Quiet his supporting company will include Louise Allen, Cranley Douglas, Helena Collier, John Saville, George Wright, M. L. Beckert, George W. Parsons, Myrtle May, Olive Madison, May Fletcher, George H. Robinson, Thomas Garrick, and Laura Palmer.

John Mason, whose tour is another of Mr. Litt's new enterprises, will make his debut as a single star at Syracuse, N. Y., Sept. 5, in The Altar of Friendship. He will then go to the Hollis Street Theatre, Boston, for a run. For his company Mr. Litt has engaged Malcolm Williams, Nannette Comstock, Margaret Fuller, Mrs. E. A. Eberle, Laura Almosnino, Walter Craven, Dodson L. Mitchell, Charles Arthur, and Henry Travers.

In Old Kentucky, that seems destined to go on forever, will open its seventh season in St. Paul on Labor Day, with this cast: Alice Hunt, Adelaide Eaton Colton, George D. Baker, Burt Clark, George Caine, Jeffrey D. Williams, William Cullington, and Beatrice Beaumont.

RECOLLECTIONS OF ROSE EYTINGE.

Experiences at San Francisco—Playing Lady Isabel Without Knowing the Part.

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The recent death of two men, each prominent in their respective paths of life, reminds me of my personal intercourse with them. They are Louis Aldrich and James A. Herne.

Of Louis Aldrich more perhaps than of any man I ever knew might with truth be quoted those quaint old lines:

None knew him but to love him,
None named him but to praise.

When the grave closed upon him every actor and actress lost a true friend. Though Louis Aldrich was in the fullest and freest sense of the term a legitimate actor, there is no denying that he was also an inveterate "guyer," and he could "guy" so artistically, with so serious a face and so dignified a port, with so much poise and self-possession, that while those on the scene with him would be convulsed with laughter and would have much ado to hold themselves together, the audience would never for a moment suspect him. An example of this occurs to me. I was in the cast with him in a war piece, written by Augustus Thomas, called Surrender. In this piece there was a court-martial, at which Mr. Aldrich enacted the presiding officer. There was an amusing interchange between the president of the court and the comedian.

Now this comedian was a bit of a "guyer" himself, so they had several tilts. On this particular night, when the comedy man came up for examination, Mr. Aldrich straightened himself up, looked at the witness with severe judicial dignity, and in a deep, portentous voice went on to say: "I know what you are about to tell me, sir. You would tell me," and he proceeded to give the unfortunate Wight's entire scene, gags and all. That comedian's face was a study. Of famous Herne I never saw much, either as actor or man, but the little that I did see endeared him to me for both his art and his heart.

The recent death of Mr. Newell—"Orpheus C. Kerr"—reminds me of the only time I ever saw, or what is really of more worth, heard, Adah Isaacs Menken.

In the words of Little Buttercup, "Many years ago, when I was young and charming," I used to patronize a French hairdresser named "Gentil." One morning I went to his room, and on entering his place I saw a swathed and betoweled form occupying the operating chair. Apologizing, I beat a hasty retreat, when the betoweled form turned toward me, and I saw one of the loveliest faces I ever beheld, and a voice begged me to remain. I never, either before or since, have heard anything so perfect in sound as that voice. It transfixed me; it was like the softest, the sweetest tones of an æolian harp. My admiration aroused my curiosity, a quality usually rather inactive with me. I took an early opportunity to ask "Gentil" who his beautiful-faced, syren-voiced patroness was. I was told it was Adah Isaacs Menken.

* * * * * * * * *

At the close of my regular season I conceived a rather wild scheme to play "across country." I was under engagement to play a four weeks' starring engagement at the California Theatre, San Francisco, under the management of John McCullough, opening, if I remember right, in August. My supporting company was to continue with me to some point west of the Mississippi River, after which I was to proceed alone to San Francisco, breaking my journey with a two weeks' engagement at Salt Lake City.

This scheme I carried out. I will not chat now about my visit to Salt Lake, but will proceed to San Francisco.

My engagement of four weeks was a delightful experience in every particular. The theatre was as nearly perfect as it is possible to imagine a theatre to be, equipped with everything in scenery, properties, wardrobe, etc., that the most exacting star could demand, and I can say with truth that I was by no means an exacting star. The company was of exceptional brilliancy as to ability, and most complete in numbers. During those four weeks I played several important parts for the first time, among them being Julia in The Hunchback and Lady Macbeth. Of Julia, as I played it, I remember John McCullough was greatly enamored. He had, on the occasion of my playing the part, broken through his rule not to support any woman star, and he played Sir Thomas Clifford. He pronounced Julia my best part; and that reminds me that Lester Wallack pronounced my best part Juliana, in the comedy of The Honeymoon. The night I played Lady Macbeth for the first time I was very nervous; indeed, I had a pretty severe attack of stage fright, and I had so little confidence in my own memory that in the banqueting scene I had a young member of the company ensconced behind my throne-chair, armed with a book of the play, prepared to give me the word if I needed it.

Camille was another part which I played for the first time during this engagement, and each performance was more easy and more pleasant than the last. And my four weeks' work at the regular starring terms of the theatre netted me many thousand dollars.

At its close I stopped in San Francisco to form a company with which to go to Virginia City, and this brief stay in San Francisco led to my playing Lady Isabel in East Lynne for the first time. It happened this way: Mary Anderson, then emerging slowly from her chrysalis stage of amateur, was to follow me, being booked for a two weeks' engagement. If I remember aright, she opened with Juliet, following, I think, with Evadne. But after two or three performances she fell ill, and her engagement was brought to an abrupt conclusion.

In those days San Francisco was not the theatrical centre it has grown to be, and this disarrangement of dates meant a "dark house" for about ten nights. In this dilemma McCullough suggested to me a week's reengagement, which I declined. He then urged me to play one night, and suggested East Lynne as the bill. When I told him that I knew nothing of the piece, had never even seen it, he promptly and sternly refused to credit so altogether improbable a statement, though, as a matter of fact, it was quite true, and the position taken by McCullough was held by every member of the company. When I repeated with every form of emphasis at my command that I had never seen East Lynne, they jeered at me and laughed me out of court.

So, despite my protests, the announcements were made that, "In compliance with a universal request," I would play Lady Isabel. But now a veritable crisis arose. We could not find a book of the piece. While every member of the company "knew the piece backward," it was very soon learned that none of them knew it forward, and there was nothing for me to do but to "vamp" the part as well as I could; and when I turned reproachfully to McCullough and appealed for sympathy and help, he said, with a fine appearance of confidence, "Oh, that'll be all right; just sob, and look sorry, and it will go."

Thomas Keene played Archibald Carlisle, and from scene to scene he would, in language more direct than didactic, instruct me as to the particular form of emotion that was supposed to hold Isabel in its thrall, as "Now she's kitten-y." "Now she's a jealous cat." "Now she's sorry she was such a fool, and 'gets back' at the other fellow." "Now she wants her young ones," and "Now she ups and dies." And from such instruction, more or less fully elaborated, I played Lady Isabel to a crowded house, which exhibited every indication of satisfaction at the performance, and I received from McCullough a clear half of the receipts and much praise.

I have played the part occasionally since, and to my shame I confess that I have never succeeded in playing it letter-perfect. I remember playing it once under the management of William Henderson, who was one of our old representative actor-managers. After the performance Mr. Henderson came to my dressing room for a chat. I felt a little uneasy as to what he might have to say about my version of the piece, but to my great surprise, and corresponding relief, he expressed very great pleasure at my performance. After a thoughtful pause he said: "What strikes me with surprise is, when you give so fine a performance of the part, that you never took the trouble to study the lines."

ROSE EYTINGE.

JOHN C. FISHER RETURNS.

John C. Fisher, of Ryley and Fisher, managers of Florodora, returned last week from a five weeks' trip to Europe. Mr. Fisher accomplished many things while abroad. He arranged with William Greet for the American rights to the operas to be produced at the Savoy Theatre, London, after the run of the present attraction, The Emerald Isle, that Shubert Brothers have secured. He engaged three young women, of great reputed beauty, who will come here next week to join the Florodora sextette. Their names are Simona Stuart, Mollie Main, and Dorothy Waters. He signed contracts for the American rights to The Silver Slipper, now at the Lyric, London. Mr. Fisher is uncertain just when The Silver Slipper will be done here, as the success of Florodora may warrant its continuing at the Casino, if arrangements can be made, for another season, in which case he won't produce The Silver Slipper until season after next.

BRADFORD BACK ON BROADWAY.

Charles B. Bradford, who made a record for himself as an industrious and imaginative press agent at the Herald Square Theatre for three seasons, is once again on the Rialto, having been appointed last week press agent of the Casino, filling the vacancy caused by the resignation of George Cross. Mr. Bradford has a keen eye for news, and no exploits of the Florodorians are likely to slip past him. During his absence from Broadway Mr. Bradford has been devoting himself to literary labors at his home, Richmond Hill, L. I.

CHARLES EVANS AS JOHN DOE.

Word comes from England that Charles E. Evans, who is spending the Summer there, has secured a new comedy bearing the comprehensive and pretentious title of John Doe, in which he intends to star in this country next season. This will be interesting news to Justice Jerome, who has been looking for John Doe for some time past. Mr. Evans seems to be a better sleuth than the Justice, since he captured John Doe without difficulty.

A NEW OPERA FOR DE ANGELIS.

Jefferson De Angelis will produce in this city late next season, as yet nameless, a new comic opera, the libretto of which is by his son, Thomas De Angelis, while the score is the work of William T. Francis. Mr. De Angelis will continue under the management of Everett B. Reynolds and will devote the first part of the season to A Trip to Boston.

GOSSIP OF ITS TOWN.

Above is Mr. Walter Whiteside's latest picture, as Prince Victor, in his successful comedy, Heart and Sword, which recently closed a profitable season of ten weeks under the management of Shipman Brothers. Mr. Whiteside will present this comedy on tour, in the early season, and later make a New York appearance in Robert of Sicily, by Grace Livingston Furniss, author of The Pride of Jennico, The Colonial Girl, etc., which was secured by Shipman Brothers for Mr. Whiteside's use.

Edwin Knowles, who has long been confined to his home in Brooklyn, suffering from a stroke of paralysis, hopes to be sufficiently strong to go to Massachusetts on Aug. 1 for a stay of several weeks.

At the annual meeting of the Salt Lake City, Utah, Amusement Association, held in that city July 12, the following Board of Directors were elected: M. E. Mulvey, President; Jay Rogers, Secretary; E. F. Carruthers, Treasurer; and Lindsay Rogers and F. Higginbotham. The association is the owner of the New Grand Theatre, and Mr. Mulvey will continue to manage that house.

Hope Booth is seriously ill at Peaks Island, Me.

Rose Melville will not appear in a new play next season, but will tour instead for one more year in Sis Hopkins under J. R. Stirling's management.

Walter Perkins sought rest the other day at his home, Biddeford, Me., and thence journeyed on July 14 to Old Orchard Beach to take a dip in the briny deep. He carried a watch of which he was very proud and which, with the accompanying chain, was valued at about $400. Leaving these valuables in a bath house, Mr. Perkins enjoyed a refreshing sea bath, but when he returned to the bath house watch and chain had disappeared. No trace of the thief has been found as yet and Mr. Perkins is pardonably depressed, more particularly as some incredulous persons have been pleased to regard the circumstance as a press story. The comedian says he only wishes it was that sort of a matter. He will leave Biddeford to-day (Tuesday) to rehearse with the Castle Square Stock company, Boston, with whom he will open next week for a fortnight's starring engagement in My Friend from India and The Man from Mexico.

Neil Florence, who had been in the New York capital for the past month undergoing an operation, was able to be about last week.

E. S. Brigham has added to his enterprises the Blake Theatre at Webb City, Mo., and the Grand Opera House, Carthage, Mo. Mr. Brigham has engaged A. J. Wildes as business manager of the new Gilliss, Kansas City.

Artemisia Bowen sailed for Europe on Saturday.

A copyright performance of The Auctioneer, Lee Arthur and Charles Klein's play, in which David Warfield is to star here next season, will be given in London this week.

Last week Gilbert Ely bought and presented to Mrs. Ely (Anna La Vallee) two lots of land on Manhattan Heights, N. J., near the Palisades. There are several large shade and fruit trees on the property. The Elys have contracted for the erection of a double house, one part of which they will reserve for their Summer home hereafter.

Harry Lamar and Martin Mosher have just returned from London.

Harold Lyman, of the Lyman Brothers A Merry Chase company, was recently married at Hastings, Mich., to Miss Vera Brokken, of the same company.

May Fremont has secured an interest in Gulliver's Travels from James H. Cox, author of the dramatization. Freeman is to personate [illegible] in the production of the play.

[illegible] the author of a long and very interesting article upon Elbert Hubbard and his [illegible] establishment that appeared in the Sunday issue of the Daily [illegible] unique and writes [illegible] and aims. [illegible]te in Edward [illegible] Plays, sup[illegible] St. [illegible] company, a[illegible] week, to what [illegible] most business [illegible] our city.

THE NEW YORK
DRAMATIC MIRROR

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HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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NEW YORK, - - - - - JULY 27, 1901.

Largest Dramatic Circulation in the World.

THE PAY OF THE PIPER.

The relative positions of employer and employed, of payor and payee, in the theatrical world are becoming somewhat confused. It is no longer safe to assume that the player who struts the stage is making his bread and butter by his effort. More often than is generally supposed the player is paying his manager handsomely for the privilege of following the profession. This condition would be humorous were it not tragic to many actors, who must needs look upon the stage as an immediate means of livelihood rather than as a profession to be conquered by shrewd design or as a vehicle for vanity.

Last season in one of the most prominent companies in New York a young man appeared in a small part, acted it well and was regarded by the majority of onlookers as a promising fellow who had the good sense to begin at the bottom of the ladder, presumably on a small salary. As a matter of fact the young man paid the manager a good round sum at the beginning of the season, worked for nothing and found his own board and clothes. This season the young man, having "by his marvelous aptitude for the stage, and his industry, forged rapidly to the front," is to head a very fair company on the road, under the management of a theatrical firm, as a star. For this privilege he has paid the management over a thousand dollars, and, as before, is to pay his own expenses. The young man, though some persons might think him foolish, is wise in his generation. He is a capable actor, considering his short experience, and he sees that by expending a few thousand dollars—which he fortunately has to spend—he can rise in three or four seasons to a position in public esteem that without money he could not hope to gain in a quarter of a century. From one viewpoint he may scarcely be censured for his enterprise, nor may the manager in these days of commercialism be blamed for engaging him. Nevertheless such enterprise reflects unfortunately upon other players not possessed of wealth. It is a thrust that cannot be parried. This one case, which has been much discussed on the Rialto, has without doubt embittered the hearts of hundreds of hard working, ambitious players. The bravest hope can scarce engage in battle against so well armored an antagonist.

The case of this enterprising young man might not awaken concern if it were unique. But it is far from being unique. Last season a first rate company traveling in the West possessed a leading woman and an ingenue, both of whom acted fairly well, dressed well, were accompanied by their own maids, and paid all their expenses. A number of like instances might be given, but these suffice to illustrate the present condition of affairs. The young man is taking a short cut to fame. The women merely satisfied their vanity.

This condition that now reacts against many players, poor pecuniarily, is by no means new, but it has never before been so serious as now, thanks to the prevailing idea on the theatre's business side. In CHARLES DICKENS' "Sketches by Boz," he describes a little theatre in London where butchers' boys and other apprentices were permitted, for a few shillings per night, to plays the great roles of SHAKESPEARE.

The manager of that theatre, however, was more straightforward than are the managers of to-day. He had pasted in the lobby a schedule of terms something after this fashion:

Hamlet	5	Shillings	the	Night.
Macbeth	3	"	"	"
Romeo	4	"	"	"

The auditors were perfectly acquainted with the terms upon which the butchers' boys appeared. There was no deception as there is to-day. The present day manager is less honest—and wiser.

TRADITION DIES HARD.

RESPECT for tradition survives long after the ideas and habits upon which tradition is based have been superseded by other ideas and habits upon which new principles of conduct should be founded. That is to say, we are apt to go on doing certain things long after the doing of them should have been abandoned for a line of action logically dictated by new conditions and circumstances. Innovation is looked on as error even when it is warranted by the facts of development. Development naturally makes necessary a throwing aside of the old for the new, but changes in general habit are slow.

For instance, the theatre has achieved a powerful place in the life of mankind and a proud position among human institutions, but in a measure it holds by force of its necessary character and by virtue of its more artistic demonstrations a position that certain influences based on old conditions would deny to it. In spite of religious and social antagonisms that have been dignified by age, and systematic discrimination against it by political machinery whose springs of action are well understood, the theatre has become a potency second to none in civilization. Yet it still is hampered by external traditions.

Among the discriminations against the theatre that THE MIRROR often has noted is one that long ago should have been nullified, yet it continues with legal sanction, and promises to endure yet for many years. This is the saddling upon the theatre of the results—or some of the results—of human weakness or incapacity for which the theatre is in no way responsible. This is seen in this country in the form of excessive taxation, and more particularly in the form of license fees that are diverted to the uses of juvenile-delinquent and other institutions that usually are under church administration. There is no more reason why the theatre should be made to pay money into these channels than there is that theatres should support orphan asylums or institutions for the blind.

In France this system of taxing the theatres for misfortune or for incapacity is carried even further than it is in this country. The French Government levies a tax of ten per cent. upon the gross receipts of theatres, whether the theatres enjoy profit or are operated at a loss. This fund, which goes to the support of the pauper class, amounts to hundreds of thousands of dollars yearly. The Paris managers some time ago naturally rebelled against this imposition, with the result that the money was thereafter derived by the Government from a fixed sum exacted for each ticket sold, in excess of the regular ticket rate. This no doubt was intended to give the idea that the tax would come out of the public, but naturally the theatres suffer from it, because it is a tax on the desire to be amused, and it is no more logical and just than a requirement that a person should pay a fee for the benefit of the poor over its regular price for every meal taken in a public place would be. The theatre should be free from all such exactions, but it will be a long period yet before the precedents based on the prejudices of the ages lose their potency.

PLAYS COPYRIGHTED.

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CAROLINE, THE CADDIE. By John Walker Harrington.

ENTRE AMOR Y DEBER. By Theodore Percy Bayer.

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LORNA DOONE. By Mildred Dowling.

THE SMART SET. By Matthew Ott.

WHO KISSED MY WIFE? By John Heath Futrell.

BOOKS REVIEWED.

"BOOK TITLES FROM SHAKESPEARE." Privately printed. 1901.

Volney Streamer has recently published a little pamphlet entitled "Book Titles from Shakespeare." It is a surprising and interesting list of novels that bear, as titles, quotations from Shakespeare's plays. In his introduction Mr. Streamer says: "A few of the titles in the list, it will be noticed, are implied or suggested by a quotation, and the precise text is not employed; but the derivation is not to be mistaken, for such a happy collocation of words as 'Fortune's Bouts' could only be inspired by the speech of Pisanio in Cymbeline. Apparently the first use of Shakespeare as title maker is Leigh Hunt's 'Table Talk;' then follows Hawthorne's 'Twice Told Tales,' and Charles Kingsley's 'Westward Ho!' The greater portion of these are, however, books published within the last twenty years. Mr. Howells easily leads with thirteen titles. . . . It is interesting to note how much the play of Hamlet exceeds all the rest as a source of inspiration, about one-third of the entire list being taken from that tragedy. As You Like It is next in favor, followed closely by Macbeth and Othello. . . . Dramatists do not often find suggestions for titles in the works of the great master, but seven names seeming to have their origin in his language. . . . This list does not claim completeness—indeed, it may be, while this is printing, a half score of others are in process of incubation! Think of the good books that could be written with (at present unused) titles such as 'The Whirligig of Time,' 'Blind Cupid,' 'Our Little Life,' 'A Poor Player,' 'A Friar of Orders Grey,' 'Vaulting Ambition,' and 'One Man in His Time.'"

Despite Mr. Streamer's statement that the seven titles mentioned have not been used, it is more than likely that if a diligent search were made among the books of seldom read authors some of the seven titles might be discovered in more or less active service. Strangely enough, one of the seven is to be used for a new book announced for publication next Autumn. It is "The Whirligig of Time," a novel by L. B. Hilles, the author of "Chickens Come Home to Roost." Mr. Streamer's list includes one hundred and thirty-two titles.

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The Sea-Shore of Bohemia, or The True Shakespeare, is a six-act play by James Law, of Lancaster, Pa., that has been recently published in a limited edition by the author for private distribution. The play is described on the title page as "a few episodes in Shakespeare's life dramatically portrayed." In his preface Mr. Law disclaims any desire to enter his drama as a competitor for stage honors. He wishes it perused by his friends, and hopes that it may be deemed worthy of preservation by them. A book that comes with so modest a salutation to the reader as that deserves a kindly welcome, if no more. But Mr. Law's book deserves much more. The reader who makes welcome The Sea-Shore of Bohemia soon discovers that he has given hospitality to a most entertaining guest.

Mr. Law has approached his task in a reverent spirit, with a wide knowledge of his subject to guide him. At first glance it would seem almost sacrilege to make the master dramatist a figure in a play, to put words into his mouth, to present in dramatic form the intimate affairs of his life. But Mr. Law has done this in so dignified a manner that one immediately forgets the suggestion of impertinence in admiration of the spirit of the work.

The characters of the play are thirty-five in number, and include most of the men of account with whom Shakespeare was associated. The opening scene shows the hero, as a young man, courting Anne Hathaway. In the later scenes the principal episodes of Shakespeare's whole life are portrayed, and in the last two scenes the little circle of men forming the Mermaid Club discuss his death. Covering, as the play does, so long a period of time, and being necessarily divided into so many scenes, The Sea-Shore of Bohemia is entirely unsuited for stage production. But it has a place in the library and should find appreciative readers there.

—

The Ghost of Rosalys, a play in four acts by Charles Leonard Moore, has recently come from the press of the Times Printing House, Philadelphia. The play is a tragical romance of old France. It is fashioned after the style of the plays in verse that were popular half a century ago. The Ghost of Rosalys possesses all the faults of the old-fashioned drama and is without sufficient originality in plot and incident to make it readable or actable.

THE PLAYERS' CHRONOLOGY.

July.

21. Death of Mrs. John Hoey (Josephine Shaw), at Long Branch, N. J., 1896.
22. Death of George Ranley, 1858.
Birth of Fred C. P. Robinson, in London 1832.
Birth of Julia Drew, at Pleasant Valley, N. Y., 1830.
23. Birth of Charlotte Cushman, in Boston, 1816.
Birth of Charles Booth Parsons, at Enfield, Conn., 1805.
Death of Charles Fawcett, in Philadelphia, 1867.
25. Death of John Emery, 1822.
Birth of N. C. Goodwin, 1857.
Birth of Charles S. Porter, in Newark, N. J., 1797.
Death of John W. Parr, 1900.
26. Birth of William J. Florence, at Albany, N. Y., 1831.
Death of Juliette Nesville, in Paris, 1900.
Marriage of Margaret Mather and Gustave Pabst, 1892.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession care of THE MIRROR will be forwarded.]

J. H., Boston: Augustus Thomas resides at New Rochelle, N. Y.

M. N., Philadelphia: Harry B. Smith may be addressed in care of the American Dramatists Club, No. 114 West Fortieth Street, New York.

READER, Milwaukee: The salaries paid to head ushers in this city vary at different houses. Ushers usually receive 50 cents a performance.

N. H., New York: Lou Fields may be addressed in care of Weber and Fields' Broadway Music Hall, in this city.

MRS. O. S., New York city: Ralph Stuart will not be a member of the American Theatre Stock company next season.

J. W. C., Manchester, N. H., and MRS. D. F. B., Crawfordsville, Ind.: Letters to players may be addressed in care of THE MIRROR.

M. E. C., Philadelphia: It is announced that Bertha Creighton will appear at the Girard Avenue Theatre next season.

E. B., Erie, Pa.: A careful search through the records of the American stage fails to disclose any character of the name mentioned.

J. B. E. Niles, O.: Kirke La Shelle's office is in the Knickerbocker Theatre Building, Thirty-eighth Street and Broadway, New York.

V. D., New York city: Francis Wilson, since his hit in Erminie in 1886, has appeared in The Lady or the Tiger, The Oolah, The Gondoliers, The Merry Monarch, The Lion Tamer, The Chieftain, The Devil's Deputy, Half a King, the Little Corporal, Cyrano de Bergerac, The Monks of Malabar, and The Strollers, as well as in several revivals of Erminie.

M. E., Richmond, Va.: A Night Off was produced at Daly's Theatre, New York, March 5, 1885. The cast was: Justinian Babbett, James Lewis; Harry Damask, Otis Skinner; Jack Mulberry, John Drew; Lord Mulberry, Charles Fisher; Marcus Brutus Snap, Charles Leclercq; Prowl, F. Bond; Mrs. Xantippa Babbett, Mrs. G. H. Gilbert; Nisbe, Ada Rehan; Angelica Damask, Virginia Dreher; Susan, May Irwin; Maria, Miss Gordon. 2. The Lottery of Love was produced at Daly's Theatre, New York, Oct. 9, 1888. The cast: Adolphus Doubledot, John Drew; Benjamin Buttercorn, James Lewis; Captain Sam Merriman, George Clarke; Tom Dangerous, Frederic Bond; David, E. P. Wilks; Rye, John Wood; Grass, Mr. Murphy; Mrs. Zenobia Sherramay, Mrs. G. H. Gilbert; Diana, Sara Chalmers; Ann Eliza, Kitty Cheatham; "Jo," Ada Rehan. 3. Incog was first acted at the Grand Opera House, Indianapolis, Ind., Aug. 27, 1891, by this cast: Kate Armitage, Ellen Burg; Mrs. Richard Winters, Alice Shepard; Mrs. Molly Summers, Clara Lipman; Isabel Howard, Nellie Buckley; General Stanhope, Harry Davenport; Richard Winters, Louis Mann; Harry Winters, Robert Edeson; Ned Moreland, E. R. Earle; Dr. Siegfried Hartmann, J. L. Ottomeyer; Matthew Lewis L. Mason; Oliver, Stephen Stafford; Tom Stanhope, Charles Dickson. 4. The original cast of Dr. Jekyll and Mr. Hyde, produced at the Madison Square Theatre, New York, Sept. 19, 1887, was: Dr. Jekyll and Mr. Hyde, Richard Mansfield; Gabriel Utterson, John T. Sullivan; Dr. Lanyon, D. H. Harkins; General Sir Danvers Cowan, H. B. Bradley; Poole, Harry Gwynette; Inspector Newcomen, C. E. Eldridge; Jarvis, Thomas Goodwin; Mrs. Lanyon, Katherine Rogers; Rebecca Moor, Helen Glidden; Agnes Carew, Beatrice Cameron. 5. Lady Windermere's Fan was produced for the first time at the St. James' Theatre, London, Feb. 20, 1892. The cast of principals: Lord Windermere, George Alexander; Lord Darlington, Nutcombe Gould; Lord Augustus Lorton, H. H. Vincent; Charles Dumby, A Vane Tempest; Cecil Graham, Ben Webster; Lady Windermere, Lily Hanbury; Duchess of Berwick, Fanny Coleman; Lady Agatha Carlisle, Laura Graves; Mrs. Erlynne, Marion Terry. The first American production occurred Jan. 23, 1893, at the Columbia Theatre, Boston, when the cast was: Lord Windermere, Edward Bell; Lord Darlington, Maurice Barrymore; Lord Augustus Lorton, E. M. Holland; Charles Dumby, J. G. Saville; Cecil Graham, Walden Ramsay; Mr. Hopper, Edward S. Abeles; Parker, Guido Marburg; Lady Windermere, Julia Arthur; Duchess of Berwick, Mrs. D. P. Bowers; Lady Plymdale, Marie Henderson; Lady Stutefield, Fanny Jackson; Mrs. Cowper-Cowper, Lilly Clark; Lady Jedburg, Emily Seward; Lady Agatha Carlisle, Miss Ann Urhart; Mrs. Erlynne, May Brooklyn; Rosalie, Zenaide Vislaire. 6. Esmeralda was produced at Newark, N. J., oct. 10, 1887. The cast: Elbert Rogers, Leslie Allen; Lydia Ann, Kate Denin Wilson; Esmeralda, Annie Russell; Dave Hardy, Eben Plympton; Estabrook, Thomas Whiffen; Jack Desmond, E. A. McDowell; Nora Desmond, Agnes Booth; Kate Desmond, May Gallagher; Marquis de Montessin, Davenport Rebus; George Drew, Edwin Knowles; Sophie, Clara Hyatt. 7. The original cast of Newes, produced at the Lyceum Theatre, New York, Jan. 19, 1891, was Captain Armitage, Herbert Kelcey; Buxom Brittle, Charles A. Smiley; Hippolyte Caramel, W. J. Le Moyne; Mr. Caspers, Fritz Williams; Angela Buxom Brittle, Mrs. Thomas Whiffen; Adolet Armitage, Effie Shannon; Emma, May Robson; Madame Zephyr Elaine Georgia Cayvan. 8. Gossip was produced at Palmer's Theatre, New York, March 11, 1895. The cast: Mrs. Barry, Mrs. Langtry; Mrs. Stanford, Effie Shannon; Mrs. Cummings, Louisa Eldridge; Clara Cummings, Eleanor Barry; Myrian Stanford, Blanche Burton; Count Marcy, Eben Plympton; Mr. Stanford, Charles J. Richman; Mr. Barry, J. W. Pigott; Dr. Robbins, W. T. Lovell; Gaston Bernay, Ivan Watson; Colonel Cummings, Charles P. Currier; Hallows, T. P. Wilkinson. 9. The original New York production of Harbor Lights occurred at Wallack's Theatre, Jan. 27, 1887. The cast: Lieutenant David Kingsley, Kyrle Bellew; Mark Belstone, Herbert Kelcey; Captain Nelson, Harry Edwards; Nicholas Morland, E. J. Henley; Tom Dossiter, Charles Groves; Jack Lorriper, Daniel Leeson; Frank Morland, Creston Clarke; Dick Hockaday, Herbert Ayling; Captain Hardy, W. S. St. Clair; Solomon, W. H. Pope; Dora Vane, Annie Robe; Lina Nelson, Helen Russell; Mrs. Chudleigh, Mary Barker; Peggy Chudleigh, Carrie Coote; Bridget Maloney, E. Blaisdell; Mrs. Belstone, Alice Grey; Polly, Evelyn Granville. The play had previously been produced in Boston. 10. Men and Women was produced at Proctor's Twenty-third Street Theatre, New York, Oct. 21, 1889. The cast: Israel Cohen, Frederic De Belleville; William Prescott, William Morris; Edwin Seabury, Orrin Johnson; Mr. Pendleton, Leslie Allen; Mr. Reynolds, W. H. Tillard; Mr. Bergman, Arthur Hayden; Mr. Wayne, E. Mackey; Calvin Stedman, R. A. Roberts; Lyman H. Webb, Henry Talbot; Stephen Rodman, Frank Mordaunt; Colonel Zachary T. Kip, M. A. Kennedy; Dr. Armstrong, T. C. Valentine; Sam Delafield, J. C. Buckstone; Arnold Kirk, Emmet Corrigan; Crawford, E. J. McCullough; Agnes Rodman, Sidney Armstrong; Dora, Maude Adams; Mrs. Kate Delafield, Odette Tyler; Margery Knox, Etta Hawkins; Jane Prescott, Annie Adams; Mrs. Kirk, Lillian Chantore; Lucy, Winona Shannon; Julia, Gladys Eurelle.

J. H. J., Montreal: 1. The Gainsborough Octette at the Paradise Gardens is billed as "devised by Oscar Hammerstein." They are doing a gavotte by Mr. Hammerstein and Clifton Crawford's song, "Mary Green." The octette is composed of Lillian Walbridge, Florence Belda, Catherine Ingnoff, Zadora Porter, William H. Smith, W. C. Duesing, S. P. Veron, and A. R. Adamini. 2. This octette has nothing whatever to do with The Beaux and Belles. 3. The Beaux and Belles' bookings carry them in this country to Jan. 4, and they are scheduled to sail for Europe on Jan. 6 to open at the Berlin Wintergarten, five months' dates following in St. Petersburg, Moscow and Vienna. 4. The Beaux and Belles include Marguerite Arden, Clara Brown Marion, Grace Buell, Bessie Claytone, Mina La Stelle, Homer Mason, Charles Gould, James Tullar, and Jack Mason, with Homer Mason as representative on tour and Nathalie Crouch as chaperon.

THE USHER.

To those that knew him simply as a lawyer—brilliant, resourceful and dauntless—the death of Abram R. Kling recently meant only the loss of a man who had attained enviable distinction at the bar of this city. But to a smaller circle, composed of his immediate friends in many walks of life, and especially to the group of his intimates in the Manhattan and Lotos clubs, his untimely taking off will be mourned for a long period.

Mr. Kling and the writer fought in several fierce legal battles side by side—contests that demanded the courage and skill that he possessed in all eminent degree, and in which his fearlessness and his ability to cope with any emergency were well illustrated. In all these fights he was victorious.

As a cross-examiner he had few equals. The members of the Theatrical Trust can bear witness to this, both individually and collectively. Mr. Kling's pitiless pillorying of these men in court at the time they were striving fruitlessly to stifle THE MIRROR'S criticisms of their methods are remembered vividly by all who read the reports of them at the time, and they will be remembered by the unfortunate subjects themselves as long as they are able to remember anything.

A great fighter and a loyal friend, Kling's record both in his profession and among those that knew and appreciated his rare personal qualities will not soon be effaced. And work that he had planned to accomplish in the near future, the results of which were destined to benefit the whole dramatic profession outside of the Theatrical Trust will be taken up by other hands and carried to the inevitable conclusion.

●

Some time this week look for the fourth republication of Charles Frohman's plans and proclamations respecting the coming season in the New York *Herald*.

First we had them in the form of separate items; then they were grouped in an interview just before he sailed for Europe; then they came back by cable from London and Paris, and they are mentally certain to appear again upon the arrival of the *Kaiser Wilhelm der Grosse* this week.

And it is a safe wager that in this impending reiteration it will be made to appear that most of the new plays have been picked up since the "Napoleon" went abroad a short time ago.

●

In the old Wallack's days Theodore Moss was acquainted with many of the frequenters of the famous playhouse, but to the public generally he was simply and modestly known as "treasurer" on the play bills. Wallack, who built the fortunes of the theatre, died poor after taking a monster benefit in which all the noted members of the profession testified esteem for the celebrated confrere, while Moss, who began as "treasurer," died rich.

Mr. Moss was amiable, shrewd and clever in business matters. He had no especially high ideals of management, nor did he possess the slightest artistic knowledge or appreciation; but he knew the Wallack management policy from long familiarity and experience, and for that reason he preserved a somewhat better standard for Wallack's Theatre than has existed under the regime of the younger brood of commercial managers.

That is to say, Mr. Moss, while he did not venture into the producing line, nevertheless endeavored to enter into engagements with the better class of attractions. Of course, when the Trust began to squeeze the theatrical lemon, his opportunities were circumscribed; hence, the occasional decline in the grade of performances at Wallack's during the past few years.

Mr. Moss was urbane and charitable. He was identified with the management of the Actors' Fund early in its career and did excellent service in its behalf.

●

The Herald Square boom indicates that the Longacre movement will be eclipsed, and for the theatres in the district south of Thirty-fifth Street this means that the uptown trend of amusements is not to proceed unchecked. The two great department stores that are going up along Herald Square will give the locality importance as a shopping region, while the project, now certain to be carried through, of removing the two small parks that mark the triangles at both ends of the Square and converting it into a plaza, with a clear sweep of asphalt from Thirty-second to Thirty-fifth Streets, will add another element of advantage to the three bordering Broadway blocks.

●

The effort of certain prints to insinuate that Clyde Fitch wrote The Marriage Game for the purpose of outdoing Sapho in the matter of vulgar sensationalism, is probably unauthorized by Mr. Fitch.

In the first place, The Marriage Game is not an original play. It is an adaptation—probably a very free one—of Emile Angier's Marriage d'Olympe. Angier wrote that play with a distinct moral purpose in view. He was a stalwart defender of the hearthstone, and he composed the drama as a protest against what he termed the mawkish sentimentality and false ethics of Camille. He took a courtesan and showed the result of her marriage into a conservative and reputable family, such a marriage as Camille might have made had she not listened to the pleadings and warnings of Duval père.

There surely is no warrant for supposing that Mr. Fitch means to pervert Angier's purpose or to convert his powerful play into a merely suggestive one, as the newspapers before referred to assert.

●

Amy Leslie, original in everything, surprised her friends by getting married quietly the other day to an estimable and gifted young man, her engagement to whom was not previously suspected.

Long before she became celebrated as the brilliant critic and dramatic writer of the Chicago *News*, Miss Leslie made her mark as a comic opera artist, originating prominent roles in several of the best productions of the McCaull and other operatic companies. She enjoyed an uninterrupted series of personal successes, and then she gave up the stage all at once and blossomed forth as a dramatic reviewer of remarkable vigor and acumen.

I send her my compliments and congratulations, with the hope that her matrimonial venture will be just as successful as her operatic and journalistic exploits.

This gentle looking man is Mr. Cohen. He feels and writes appreciatively, wisely and justly of the drama. Then the actor-folk smile and is known to the world as Alan Dale. When he takes his pen in hand the playhouses throughout the land tremble upon their foundations and the faces of actor-folk turn the cry goes forth that the ogre has turned white with fear. It has been said that vitriol into an angel. But the unwashed public flows in his pen in place of blood and that he snarls and demands its pound of flesh. Then dips his pen in gall. Not so. Alan Dale's Alan Dale sighs drearily and resumes his ferocity is only skin deep. It is a masque as- sneers at sacred things and his mockery of all sumed to satisfy a sensation-loving public. that is fine and noble. It is a sad thing to have Two or three times in a season Alan Dale re- a reputation as a humorous writer, and a sadder, far sadder, thing to be obliged to earn one's bread by living up to such a reputation.

OPERATION FROM A STRANGE CAUSE.

Maud Huth underwent a serious surgical operation at a private hospital last week that resulted successfully. An abscess in the right ear was removed. During a fit of sneezing, incidental to an attack of the grip, Miss Huth injured her ear drum last March and this was the cause of the complication. She will reappear in a few weeks.

F. C. ZEHRUNG HERE.

F. C. Zehrung, manager of the Oliver and Funke Theatres, Lincoln, Neb., arrived in town last week on his annual Summer visit. Mr. Zehrung finds New York a delightful Summer resort, he says, and he is as well known on the Rialto as he is in Lincoln.

ELKS CARNIVAL ARRANGEMENTS.

The Executive Committee in charge of the Milwaukee Convention of Elks, to be held in that city July 23-25, held a meeting July 14 that was productive of good results. Most of the final arrangements for the occasion were completed and several sub-committees appointed. The decorating of the city, that will be of the most elaborate order, has been commenced, and everything possible for the comfort and pleasure of the hosts of visitors that are expected is assured.

General Louis Auer will be in charge of the parades, assisted by numerous aides. Ex-Governor Peck, of Wisconsin, is chairman of the Reception Committee. A committee for the purpose of caring for the sick, composed of physicians, and to be known as the Red Cross, has been organized.

T. J. Fromey has the difficult task of planning and carrying out the decorations, and already his work is apparent in the half completed arches and bridges discernible at many points throughout the city. Business men are planning to aid in the beautifying of the carnival by decorating extensively their places of business and residences, and the outlook is in every way bright for a successful carnival and convention.

EBB OF THE TIDE CONTINUES.

The unusual lack of amusement in town, as shown in THE MIRROR'S column of Current Amusements, was commented upon a fortnight ago. Since then the number of open resorts has been still further reduced. Of the seven places then named as being open for Summer use only, three have been taken from the list, the roof gardens of the American Theatre and Madison Square having closed for lack of patronage and that of Koster and Bial's has permanently passed out of existence.

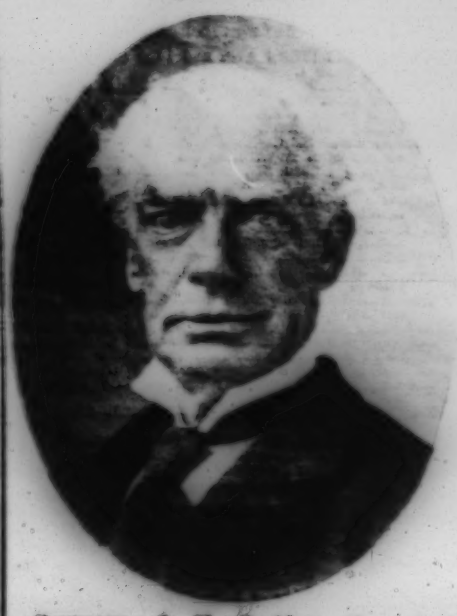
Of the seventy regular places of diversion in Manhattan and Brooklyn boroughs, less than six per cent. are now open for business, the entire field being divided between Keith's Union Square, Proctor's Fifth Avenue, the Knickerbocker and Casino.

The delayed signs of a coming season indicate a whirlwind rush of activity when the current once turns, as in six weeks (Labor Day) at least two-thirds of the entire number of theatres will again have open doors.

WILL RETIRE FROM THE STAGE.

Myrta French was married, July 21, at the home of her family, Eau Claire, Wis., to Jean Knersteiner, a well-known pianist, of Philadelphia. Mr. and Mrs. Knersteiner will make their home at Englewood, N. J. Mrs. Knersteiner will retire from the operatic stage, but may sing in church choirs.

PERSONAL.



STODDART.—J. H. Stoddart, the veteran actor, is as usual spending the Summer at his home at Sewaren, N. J. He will return to the legitimate stage next season, as has already been announced, in the chief role of Beside the Bonnie Brier Bush.

WARNER.—Mrs. Neil Warner and her daughter, Affie Warner, have been engaged to play the two leading female roles in The Watch on the Rhine, with Al. H. Wilson next season.

CHENEY.—B. P. Cheney signed last week a twenty years' lease of Calf Island, in Boston harbor. He intends to build on the island a magnificent residence, where he and Mrs. Cheney (Julia Arthur) will spend their Summers.

TOLSTOI.—Count Leo Tolstoi, the distinguished Russian author, is very seriously ill at his estate, Yasnaya Polyana, with gastric fever. Last week his physicians gave up all hope, but, contrary to their expectations, Tolstoi rallied and is, at last reports, gaining strength.

DROUET.—Robert Drouet will leave the Criterion Stock company, St. Paul, Minn., July 27. With Mrs. Drouet he will visit friends at Lake Minnetonka, Minn., before returning to New York.

RAYMOND.—John T. Raymond, son of the late John T. Raymond, recently graduated with honors from the Military School at Peekskill, N. Y.

KAUSER.—Alice Kauser, the play agent, will sail for Europe on the *Kaiser Wilhelm der Grosse* on July 30, on a business and pleasure trip. She will return Aug. 22 on the *Deutschland*.

SCHRATT.—Kathie Schratt, a German actress of note who was long a member of the Hofburg Theatre company, Vienna, has been engaged by Director Heinrich Conried to appear at the Irving Place Theatre next season.

DE KOVEN.—Ethel De Koven, daughter of Mr. and Mrs. Reginald De Koven, was thrown from an automobile in a collision at Newport recently, but was only slightly injured.

SIDMAN.—Arthur Sidman's tour in York State Folks will begin Sept. 16 with a two weeks' engagement at the Chestnut Street Theatre, Philadelphia.

SMITH.—Besides A Brace of Partridges, H. Reeves Smith will use in his coming starring tour two new plays, The Other Man's Wife and My Oldest Friend.

TYLER.—Odette Tyler, who will star with her husband, E. D. MacLean, the coming season, will wear in The School for Scandal a lace shawl that was lately presented to her by her mother-in-law. It was one time the property of Dolly Madison.

JARBEAU.—Vernona Jarbeau will have the title-role in Lederer and Leavitt's revival of Mazeppa.

GEORGE.—Marie George was out of the cast of The Strollers at the Knickerbocker for a few performances last week, owing to illness. During her absence her role was taken by Lou Middleton.

RANKIN.—Mrs. McKee Rankin will be a member of Sadie Martinot's company next season.

WARDE.—Frederick Warde has gone to White Lake, N. Y., to rest until his season opens.

MONTAGUE.—Louise Montague, it is said, will be starred by E. E. Rice in a revival of The French Spy.

NORDICA.—Lillian Nordica is at Bad Boll, in the Black Forest, Germany.

WALSH.—Townsend Walsh has recovered from an operation that he recently underwent in Chicago, where he is the press representative of the Grand Opera House.

LEWIS.—Horace Lewis, now with Lovers' Lane in Chicago, has been engaged for a leading part in Charles E. Blaney's production at the Fourteenth Street Theatre, Aug. 17, of Howard Hall's play, The Mormon Wife.

ROBERTS.—James Booth Roberts is away from his home in Philadelphia spending a few weeks at Lake [illegible], N. Y. In spite his advanced age Mr. Roberts is recovering rapidly from his recent illness and expects soon to be completely [illegible].

[illegible]—Frederick [illegible], formerly [illegible], is still at Poland [illegible] of the Mill Top, the Summer [illegible].

CURRENT AMUSEMENTS.

Week Ending July 27.

Manhattan Borough.

[illegible] Ave., nr. 116th St., Closed Sat. Eve., June 29.
HARLEM OPERA HOUSE (—— 211 West 125th St., Closed Sat. Eve., May 11.
HURTIG AND SEAMON'S (——— 211 West 125th St., Closed Sun. Eve., June 30.
CROCODILE (125th St., nr. Lexington Ave.), Closed Sat. Eve., June 29.
KEOGH'S (60th St. and Lexington Ave.), Now building.
ST. NICHOLAS GARDEN (66th St. and Columbus Ave.), Third season of Waldemere Orchestra—Beginning Sat., June 1. 5th Week of season.
CIRCLE MUSIC HALL (Broadway and 60th St., Closed.
TERRACE GARDEN (57th and 58th Sts., nr. Lexington Ave.), The Bohemian Girl.
WALDORF (Fifth Ave. and 58th St.), Now building.
FOUR HORSES PALACE (58th St., bet. Lexington and Third Aves.), Closed Sat. Eve., June 29.
CARNEGIE HALL (Seventh Ave. and 57th St.).
COLONIAL (Broadway and 100 to 170 West 62th St.), Now Building.
NEW YORK (Broadway and 45th St.), Closed Sat. Eve., July 6.
CHERRY BLOSSOM GROVE (Broadway, 45th and 44th Sts.), opened Mon., May 27—Vaudeville every evening irrespective of weather—9th Week.
CRITERION (Broadway and 44th St.), Closed Sat. Eve., June 15.
BERKELEY LYCEUM (27 West 44th St.), Closed.
VICTORIA (Seventh Ave. and 42d St.), Closed Sat. Eve., May 4.
REPUBLIC (207-211 West 42d St.), adjoining the Victoria), Closed Sat. Eve., May 25.
HAMMERSTEIN'S PARADISE GARDEN (Northwest cor. of 42d St. and Seventh Ave.), Opened Tues., May 28—Fully protected glass inclosure—Vaudeville concerts nightly—9th Week.
AMERICAN (Eighth Ave.), 42d and 41st Sts.), Closed Sat. Eve., June 15.
ROSE GARDEN (Southeast cor. of 42d St. and Eighth Ave.), Opened Fri., June 21—Closed Fri. Eve., July 5.
MURRAY HILL (Lexington Ave. and 41st St.), Closed Sat. Eve., June 8.
BROADWAY (Broadway and 41st St.), Closed Sat. Eve., May 11.
MENDELSSOHN HALL (113 West 40th St.).
EMPIRE (Broadway and 40th St.), Closed Sat. Eve., June 1.
METROPOLITAN OPERA HOUSE (Broadway, 40th and 39th Sts.), Closed Mon. Eve., April 29.
CASINO (Broadway and 39th St.), Florodora—37th Week—285 to 292 Times.
KNICKERBOCKER (Broadway and 38th St.), Francis Wilson in The Strollers—5th Week—29 to 35 Times.
HERALD SQUARE (Broadway and 35th St.), Closed Sat. Eve., June 29.
GARRICK (35th St., East of Sixth Ave.), Closed Sat. Eve., June 29.
HAMMERSTEIN'S DRURY LANE (322-332 West 35th St. and 311-321 West 34th St.), Now building.
KOSTER AND BIAL'S (145-149 West 34th St.), Permanently closed Sat. Aft., July 20.
KOSTER AND BIAL'S ROOF GARDEN (145-149 West 34th St.), Opened Mon., June 17—Permanently closed Sun. Eve., July 21.
SAVOY (112 West 34th St.), Closed for fourth time of current season—Sat. Eve., March 23.
MANHATTAN (1285-1287 Broadway), Closed Sat. Eve., April 27.
THIRD AVENUE (Third Ave. and 31st St.), Closed Sat. Eve., April 27.
BIJOU (1239 Broadway), Closed Sat. Eve., June 1.
WALLACK'S (Broadway and 30th St.), Closed Sat. Eve., June 1.
DALY'S (Broadway and 30th St.), Closed Sat. Eve., June 1.
WEBER AND FIELDS' (Broadway and 29th St.), Closed Sat. Eve., April 20.
COMIQUE (Broadway and 29th St.), Closed Sat. Eve., Dec. 29.
PROCTOR'S FIFTH AVENUE (Broadway and 28th St.), Continuous vaudeville—12.30 to 10.45 p. m.—Also All the Comforts of Home.
GARDEN (Madison Ave. and 27th St.), Closed Sat. Eve., June 1.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 27th and 28th Sts.).
MADISON SQUARE ROOF (Madison Ave., 27th and 26th Sts.), Opened Wed., July 3—Closed Tues. Eve., July 9.
MINER'S (512-514 Eighth Ave.), Closed Sat. Eve., June 8.
MADISON SQUARE (24th St., nr. Broadway), Closed Tues. Eve., June 25.
LYCEUM (Fourth Ave., bet. 23d and 24th Sts.), Closed Sat. Eve., April 13.
EDEN MUSEE (23d St., nr. Sixth Ave.), Figures in Wax—Concerts and vaudeville.
PROCTOR'S (23d St., bet. Sixth and Seventh Aves.), Closed Sat. Eve., June 29.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), Closed Sat. Eve., June 15.
IRVING PLACE (Southwest cor. 15th St.), Closed Wed. Eve., May 8.
FOURTEENTH STREET (14th St., nr. Sixth Ave.), Closed Sat. Eve., May 25.
KEITH'S (East 14th St., nr. Broadway), 38th Week of continuous vaudeville—12.00 to 11.00 p. m.
ACADEMY (Irving Place and 14th St.), Closed Sat. Eve., May 18.
TONY PASTOR'S (143-147 East 14th St.), Continuous vaudeville—12.30 to 11.00 p. m.
DEWEY (125-132 East 14th St.), Closed Mon. Eve., June 3.
GERMANIA (147 East 8th St.), Closed Sun. Eve., May 19.
LONDON (235-237 Bowery), Closed Sat. Eve., June 8.
PEOPLE'S (199-205 Bowery), Closed Mon. Eve., May 27.
MINER'S (163-167 Bowery), Closed Sat. Eve., June 15.
THALIA (46-48 Bowery), Closed Tues. Eve., June 11.
WINDSOR (45-47 Bowery), The Hebrew Drama.

Borough of Brooklyn.

ACADEMY OF MUSIC (176-194 Montague St.), Closed Sat. Eve., June 29.
PARK (383 Fulton St.), Closed Mon. Eve., July 1.
HYDE AND BEHMAN'S (349-352 Adams St.), Closed Mon. Eve., June 3.
NOVELTY (Driggs Ave. and South 4th St.), Closed Mon. Eve., May 13.
GRAND OPERA HOUSE (Elm Pl., nr. Fulton St.), Closed Sat. Eve., June 1.
PAYTON (Lee Ave., opposite Taylor St.), Closed Sat. Eve., June 15.
UNIQUE (194-196 Grand St.), Closed Thurs. Eve., May 9.
LYCEUM (Montrose Ave. and Leonard St.).
CRITERION (Fulton St., opposite Grand Ave.), Closed Tues. Eve., June 18.
AMPHION (437-441 Bedford Ave.), Closed Fri. Eve., May 31.
STAR (591-597 Jay St., nr. Fulton St.), Closed Mon. Eve., July 1.
COLUMBIA (Washington, Tillary and Adams Sts.), Closed Sat. Eve., May 18.
GAIETY (Broadway and Middleton St.), Closed Sat. Eve., May 25.
BIJOU (Smith and Livingston Sts.), Closed Sat. Eve., May 11.
MONTAUK (585-587 Fulton St.), Closed Sat. Eve., June 8.
PERCY WILLIAMS' MUSIC HALL (Fulton St. and Alabama Ave.), Closed Sun. Eve., May 26.
ORPHEUM (Fulton St., Rockwell Pl., Flatbush Ave.), Closed Sat. Eve., June 15.
FOLLY (Graham Ave. and Debevoise St.), Now being completed.

AT THE THEATRES.

Terrace Garden—The Robber Baron.

Comic Opera in three acts. Libretto by John Arthur Fraser. Music by Wilhelm Schaffer. Produced July 15, 1901.

Maurice	Hubert Wilke
Mousqueton	Frank Deshon
Le Loup	George R. Callahan
Marc	T. William Sturgeon
Dubreux	Harry Carter
Count De Clicquot	Harry Davies
Marquis De Grassi	J. E. Wheeler
Reclaim	Harry Post
Eloise	Villa Knox
Babette	Helen Byron
Julie	Bonnie May
Mignonette	Mathilde Cottrelly

At the Terrace Garden Theatre last Monday evening the Parry Opera company defied all theatrical tradition by producing, in the midst of the hot weather, a brand new comic opera. The work, of which a brief notice was given in the last issue of THE MIRROR, is entitled The Robber Baron, and is the joint work of John Arthur Fraser, well known in the courts as a playwright, and Wilhelm Schaffer, a promising young composer. The audience on the opening night was large, notwithstanding the heat, and was at times during the performance aroused to vigorous applause, which, considering the temperature, was greatly to the credit of the operetta.

The Robber Baron is described on the programme as a romantic musical comedy. As a matter of fact, it is a comic opera in every sense of the term, save that it is not particularly comic. Mr. Fraser's libretto is constructed upon old fashioned lines, but it possesses few of the admirable qualities of the once popular comic operas that apparently served as Mr. Fraser's models. The chief characters and the plot are conventional to a most dreary degree. In neither situation nor episode is there displayed the slightest originality, and the book is constructed clumsily and with the crudest technique. The dialogue is always commonplace, sometimes bordering on vulgarity, and so obscure is it that it is only with difficulty that one may follow the plot. Possibly if it were entirely rewritten the story might serve, but in its present state it is, if anything, worse than the book of The Bathing Girl, than which, it has been popularly supposed, no worse libretto could be written.

As nearly as could be learned from the performance, the plot is somewhat after the following fashion: Maurice de Grassi, a young French buck of the sixteenth century, has been robbed of his birthright, in his infancy, by his uncle, the Marquis de Grassi, who employs Le Loup, a noted scoundrel, to steal the written proofs of Maurice's legitimacy from the parish register. Maurice is brought up among criminals and becomes the leader of a gang of thieves. He is aware of his real identity, but is unable to gain justice in the courts. In the opening act he is pursued by a company of *gendarmes*, led by one Count de Clicquot. Maurice turns the tables on de Clicquot by capturing and imprisoning him, at the same time relieving him of an order on the King's treasurer for one hundred thousand francs.

In the second act Maurice presents himself at the house of the treasurer—who turns out to be the wicked Marquis—and presents the order, representing himself as de Clicquot. The Marquis has never seen the real de Clicquot, though a marriage between him and the daughter of the Marquis, Julie, has been arranged. Maurice is about to get the money when de Clicquot arrives and denounces him. The robber baron is arrested, tried and sentenced to be hanged at sunset. From his dungeon cell he is released, however, in traditional comic opera fashion. A dozen hooded friars appear to chant a requiem. They throw off their robes, disclosing bandit costumes, and save their captain.

In the third act Maurice runs across the villainous Le Loup, who is fleeing the country to escape the penality of his numerous crimes. Le Loup is forced to confess to his part in the theft of the page from the parish register. Maurice obtains from him the valuable document, and with it brings the rascally Marquis to book. He gains possession of his rightful fortune, marries Eloise, a flower girl, and sees to it that his old companions are happily paired off also.

Mr. Schaffer's score, though in no way remarkable, is entirely too good to be yoked with so faulty a book as is Mr. Fraser's. The airs are nearly all melodious and pleasing. They are suggestive, at times, of various light operas of the past, but never to an irritating degree. The sentimental songs are particularly tuneful, and in some of the concerted numbers Mr. Shaffer shows himself to be a skilled and an original musician. His orchestration is delightful, its only fault being that at times it is rather too intricate and florid.

In the initial performance the members of the Parry company hindered rather than helped the operetta in its struggle for success. Few of the principals knew their lines, and the lack of sufficient rehearsal showed plainly in the work of every one, from the star down to the humblest chorister. Hubert Wilke, as Maurice, acted with considerable *savoir faire*, even upon the painful occasions when he was in doubt what to say next, and in one or two of his songs he sang with good effect. Harry Davies was a capital de Clicquot, both vocally and dramatically. Frank Deshon acted the comic role of Monsqueton with more vigor than good taste. George R. Callahan, as the villain, Le Loup, sang a song about his career of crime in capital fashion and in the main gave a creditable performance. Villa Knox was attractive as Eloise, and her solos were gracefully sung. Helen Byron, who is better known to the dramatic than the operatic stage, proved her versatility by giving a very bright and clever impersonation of Babette, the soubrette role of the piece. In her principal song she made the popular hit of the evening. Mathilde Cottrelly, as Mignonette, gave the artistic, well balanced and pleasing performance that was to be expected of her. The other roles, with but one or two exceptions, were in good hands, and the chorus sang satisfactorily.

BURIAL AND WILL OF THEODORE MOSS.

Funeral services over the body of Theodore Moss were held last Wednesday morning in St. George's Episcopal Church, near Fairhaven, N. J. The ceremonies, which were private, were conducted by the Rev. F. B. Crozier. Later the remains were taken by special train to Woodlawn Cemetery, where the interment was made. On Friday the will of Mr. Moss was filed for probate in the Surrogate's office by Howe and Hummell, attorneys for the widow, Mrs. Octavia A. Moss. To Mrs. Moss the late manager leaves all his property, both real and personal. Mrs. Moss is appointed sole executrix of the will. The business of Wallack's Theatre will be carried on precisely as before, with Charles Burnham as business manager.

THE STOCK COMPANIES.

A section of Proctor's Stock company gave an excellent performance of Gloriana at the Fifth Avenue Theatre last week. Robert V. Ferguson was more happily cast as Timothy Chadwick than as Eccles, and gave a most delightful performance. The Count Exitoff of August Balfour was good, aside from the last act, which he burlesqued; his business with the sword was not funny and marred an otherwise excellent performance. Claude H. Cooper was very amusing as Spinks. It would be well for him to show some signs of intoxication after the numerous drinks he has with the Count, in the second act. Margaret Pitt was a capable Gloriana. Kathryne Morse was a charming bride, though almost inaudible at times. The Kitty of Natalie Brande was played in a high pitched key, without light or shade. William Kelly was acceptable as Leopold Fitz-Jocelyn, as was the Richards of F. W. Hill. The play was preceded by An Engagement, with Frank Hill, Claude Cooper, Kathryne Morse, and Ada Levick in the cast. Business was good throughout the week. This week, All the Comforts of Home and vaudeville.

Manager F. F. Proctor, after several weeks' negotiation, has closed a contract with Joseph Arthur for the exclusive rights to produce Blue Jeans in New York city, Albany, Newark and Montreal. The Proctor Stock company will give the famous comedy-drama a sumptuous revival, with new scenery and all the original mechanical effects.

The Maurice Freeman Stock company, St. Louis, opened their seventh week July 14 in Sapho, to a large house. Nadine Winston gave an artistic portrayal of the title-role, and Maurice Freeman was excellent as Jean Gaussin. F. R. Rutledge as Flamant, Herbert St. John-Brenon as Dechellette, Hugh Morrison as Monsieur Hettima, Anna Marie Schaefer as Madame Hettima, Grace Bainbridge as Alice Dorée, W. H. St. James as Caoudel, and W. Le Roy Wimmer as Uncle Cessaire aided in a strong production. This week, Rip Van Winkle.

Moths and Captain Swift were presented by the Majestic Stock company, Utica, last week, and were well received. Lawrence Grattan, Kathryn Browne, Louis Albion, Roy Atwell, Leola Maye, Kate Jepson, and Elizabeth Hunt were well received, and the stage-management of William Charles Massen was praised.

George Fox has joined the Majestic Stock company, succeeding Ernest Robinson. Leola Maye left the company July 17. Her parts will be played by Grace Verlaise. Roy Atwell rejoined the company July 15, after a week's vacation.

Joseph Haworth has been engaged to play a stock star engagement at Morosco's Grand Opera House, San Francisco.

Orral Humphreys opened with the Alcazar Stock company on July 1.

Three petitions signed by the theatregoers of New Orleans have been sent to the management of the Baldwin-Melville Stock company, requesting the re-engagement of Blanche Seymour for next season.

Bertha Creighton, who is at the Gem Theatre, Peak's Island, Me., this Summer, has been re-engaged for a third season as leading woman of the Durban-Sheeler Stock company, at the Girard Avenue Theatre, Philadelphia.

William Stuart has signed with M. J. Jacobs to play the light comedy parts with the Columbia Theatre Stock company, Newark, N. J.

Mr. and Mrs. Robert Rogers (Louise Mackintosh) finished a season of forty weeks with the Lafayette Square Stock company, of Washington, D. C. With the exception of eight weeks with The Great Ruby in New York and twenty weeks with The Purple Lady on the road, they have had four solid years of joint engagements in the high-class, permanent stock organizations of Denver, Cincinnati, Columbus, Rochester and Washington. Both Mr. and Mrs. Rogers made notable hits this season.

Frederick Z. Lewis on short notice played Napoleon in Madame Sans Gene, with the Lyceum Stock company, Rochester, and is credited with a hit.

Meta Maynard left the Valentine Stock company, Detroit, last Saturday, and is now in this city. She intends taking a short vacation before making any definite plans for next season.

Mary Van Buren, of the Frawley company, is a part owner, it is said, in 20,000 acres of oil land in California.

Sidney Ayres has joined the Jacobs Stock company, Albany.

Edwin H. Curtis has been re-engaged for the Spooner Stock company, at the Park Theatre, Brooklyn.

Falk and Veronee have engaged J. E. Toole to support Lillian Mortimer in their stock company next season. The company will open at the New American Theatre, Chicago, on Aug. 25, in J. E. Toole's Killarney and the Rhine. Nell Gwynn and A Nutmeg Match will be presented during the second and third weeks, and the company will then be sent on the road in the three plays.

The redecoration and improvement of the Park Theatre, Brooklyn, was commenced last week under the supervision of the stage director, Cy Palmer.

Arthur Wallis has signed for juvenile roles with the Baker Stock company at the Criterion Theatre.

Joseph O'Meara has been re-engaged for the Hopkins' Stock company, Memphis. This will make Mr. O'Meara's fourth consecutive season as a member of this organization.

Helen Russell will be leading woman at the Standard Theatre, Philadelphia, next season.

The stock company at the Boyd Theatre, Omaha, produced on July 11 a new play, entitled The Hour of His Need, by Frederic L. Power. In the cast were Pearl Seward, Charles Ferguson, Fanny Granger, G. Alexander, Gavin Hamilton, Edward J. Hayes, Frank Fahey, William V. Mong, Bessie Warren, Will W. Crimans, Albert Furgeson.

W. L. Richmond and Marie Barrett will appear as stock stars in Rip Van Winkle at Eclipse Park, St. Louis, Mo., July 28, supported by the Eclipse Stock company.

Amelia Gardner, of the Baker Stock company, Rochester, sprained one of her knees several weeks ago while mounting the horse in Under Two Flags. The same knee received another sprain on July 16, and Miss Gardner was unable to finish the performance. It will be two weeks before she will be able to resume her work.

Manager Bartley McCullum, of McCullum's Theatre, Cape Cottage Park, Me., offered last week The Lights o' London, that attracted large audiences. Mr. McCullum was Jarvis Stephen Wright, Harold Armytage; Bert Lytell, Clifford Armytage; W. F. Canfield, Seth Preen; Robert Gaillard, Squire Armytage; Aubrey Beattie as Philadelphia Jack; Mrs. Sterrett as Marks; L. F. Morrison as Superintendent of Police, and Peter Lang as Captain of Police; Miss Randolph as Mrs. Jarvis; Caro Leigh, Shakespeare Jarvis; Eva Davenport, Betty Preen, and Yolande Wallace, Janet. Blanche Hall took the leading female role. The work of the entire cast won favor.

Sedley Brown has severed his connection with F. F. Proctor and has signed with O. D. Woodward to produce the plays that are to be presented at the Auditorium, Kansas City, during the coming season. Mr. Brown is spending the Summer at Peak's Island, Me.

Harry Corson Clarke has had recently several tempting offers to appear next season as a stock star, and it is probable that he will undertake that line of work.

Victor Morley, several seasons with the Aubrey Stock company, has been engaged as light comedian with the Vendome Theatre Stock, Nashville, Tenn.

Julia Blanc, who has just returned from the Catskills, has been re-engaged for characters with the American Theatre company. Miss Blanc will spend the rest of the Summer at Asbury Park.

REFLECTIONS.

Adelaide Fitz-Allen sailed on the *Manitou* last Saturday for a short stay abroad.

Edwin H. Low, the transportation agent, has arranged to send George J. Appleton and the members of Nat C. Goodwin's company to England on the *Menaba*, sailing July 27.

Melville Stewart will sail to-morrow (Wednesday) on the *Oceanic* for Europe, and will return to New York early in September.

Louis Imhaus has purchased the rights in G. A. Bean's melodrama, Tangled Flags in China. The Armstrong-Warren Stock company will produce the play in August.

H. Cecil Beryl will assist in the management of Corinne in England. Rehearsals for her new musical comedy will begin in August over there.

Joan Gray will take Edna May's role in a company that is to tour England, presenting The Girl from Up There.

Louise Beaudet sailed for England last Saturday on the *Umbria*. Her mission is to present a claim to the English Government for damages on account of the looting of her house at Johannesburg, South Africa, during the Anglo-Boer war. Miss Beaudet will return to New York early in September.

William Gillette will sail for England Aug. 13.

Frederick Ranken, the librettist, has written a one-act play, entitled A Government Claim, which will be produced next season by Neil E. Moran and Helen Boyer.

John S. Hiller, the musical director, spent last week in Boston visiting his wife, Edith Yerrington, prima donna of The Burgomaster company, now playing there. Mr. Hiller made many friends in Boston while conducting the rehearsals of Miss Simplicity last season, and he contemplates residing there during the coming Winter.

Edgar L. Davenport, since his arrival in town last week, has had several fine offers, among which may be mentioned the leading part in Winchester, under H. Greenwall's direction; the leading part in Barbara Frietchie; leading business at the Alcazar Theatre, San Francisco, at a large salary, and the part of Lord Mayfair in The Marriage Game, with Miss Martinot, under the management of Louis Nethersole. Mr. Davenport says he likes vaudeville, and if fifteen or twenty weeks can be booked he will stick to it.

Ravel's Humpty Dumpty closed its Summer season at Oldtown, Me., July 16, and will reopen Aug. 22. Mr. and Mrs. James R. Adams returned to New York. Several of the company will rest in Maine; the others returned to their homes.

Sanford Dodge closed his season at Minneapolis July 13. Mr. Dodge and Willis Dunlap, his manager, will be in New York in a few days.

Al. Trahern, stage-manager of Lovers' Lane, is playing the part of Hosea Brown, the village store keeper, succeeding George Osbourne.

A complimentary benefit tendered Lottie Kendall, of the Olympia Opera company at Houston, Texas, July 10, was the most remarkable demonstration, it is said, in the theatrical history of Houston. The audience filled the vast Auditorium, and there was enthusiastic applause and an abundance of flowers and presents more substantial.

Ethelyn Palmer has gone with her mother, who is recovering from a serious operation, to Elizabeth, N. J., till the opening of her season with Frank Tannehill, Jr.

Frank Mostyn Kelly has just completed a clever series of caricature posters for Henry Savage's King Do Do, now running in Chicago.

Master Martin's Devil's Doings company will be seen in New York the week of Sept. 9.

Oakland, Cal., Lodge, B. P. O. E., have let a contract for a $75,000 clubhouse.

IN SUMMER PLACES.

Where Players Are Spending Their Vacations —Gossip of Seashore and Mountains.

MR. AND MRS. ROBERT ROGERS.

The cool, serene and happy automobilists in the picture above are Mr. and Mrs. Robert Rogers (Louise Mackintosh). The scene of the picture is in Washington, D. C., where Mr. and Mrs. Rogers closed a season of forty weeks with the Lafayette Stock company last week. Though rehearsals and performances occupied much of their time they managed to reel off many miles over Washington's fine pavements in their trim motor carriage. Mr. Rogers is an expert chauffeur, but it is pleasant to note that he doesn't affect the hideous goggles, freak costume and agonized expression that characterize the automobile fiends who scoot at lightning speed. Instead, both he and Mrs. Rogers seem to be enjoying themselves hugely, as two favorite members of a popular company should.

SIASCONSET, MASS.

Siasconset, Nantucket Island, Mass., has become quite a popular resort for players and play-folk. Among those staying there this Summer are Charles Henry Meltzer, Mrs. G. H. Gilbert, Mary Shaw, Percy Haswell, George Fawcett, William Faversham and T. Shea.

ST. JAMES.

The annual benefit of the St. James Athletic Club, over which the Summer colony of Thespians had been agog for many days, took place at New Liberty Hall last evening. The posters had announced in large red type that a minstrel first part would be given, followed by Lend Me Five Shillings. The following, it was stated, would positively appear: De Wolf Hopper, Charles A. Bigelow, Marshall P. Wilder, Van Rensselaer Wheeler, Thomas Garrick, Richard Mullen, Mark Smith, Samuel Curtis, William Collier, E. J. Connelly, Ignacio Martinetti, George F. Nash, Lionel Barrymore, Richard Dolliver, John Hyams, Robert Campbell, Mrs. De Wolf Hopper, Helena Collier, Annie Dunn, Louise Allen Collier, Catherine Campbell and Lottie M. Abeles.

MT. CLEMENS, MICH.

W. E. Horton writes from Mt. Clemens, Mich.:

The professional people to arrive at the springs during the past week were as follows: James J. Fleming, James J. Fleming, Jr., Charles McDonald, Mr. and Mrs. H. J. Bowers.

The departures were Larry Dooley and Charles Kent to Olentangy Park, Columbus, O.; Jake Welby and Sam Lee, to join Gorton's Minstrels at Skaneateles, N. Y.; Mr. and Mrs. John C. Rice and daughter, to Buffalo; Sam Bernard and Harry Myers and George McKenzie, to New York.

J. Bernard Dyllyn, who is resting for a couple of weeks at Detroit, is a daily visitor in town. Anna Hill was also a visitor on Sunday last.

Frederic Hallen and Mollie Fuller are spending their vacation rehearsing a new act, written for them by Herbert Hall Winslow, entitled The Sleep Walkers, which has its first presentation at Wonderland, Detroit, July 22.

A well attended street fair is now in progress, and Rusco and Holland's colored minstrels are billed for July 29.

PORTLAND, MAINE.

The scorching weather that has prevailed all over New England and during the past week has started people our way and the "City by the Sea" is fast filling up with heat victims, who are coming to sniff the ever cool breezes from off the ocean, to bathe, sail, swim and tan, to forget cares and heat and dream away days of elegant ease.

Oh, the delights of a summer day,
Swift the moments fly on Casco Bay;
Naught of sorrow, pain or care
Veils the beauties of nature there.

The theatrical colony at Peak's Island continues to grow. Those who have already been there for some time linger on, persistently awaiting the advent of cooler weather, while the arrival of every boat brings some new recruits.

Sedley Brown, the well-known stage director, has arrived on the Island for a seven weeks' vacation. He has just closed with F. F. Proctor's chain of theatres in New York, Albany and Montreal.

George C. Stapleton, the author and playwright, arrived recently to spend a few weeks. While there he intends adding the finishing touches to a new play and incidentally supervise the production of his A Bachelor's Honeymoon at the Gem, July 15-20.

The many friends of George Neville, of the Gem Stock company, presented him with a watch one evening last week. Accompanying it was a charm and a very flowery speech from off the lips of Ernest Balcam. Mr. Neville was moved to tears by the generosity of his friends, who assured him that the watch was warranted for one year.

Hope Booth, who has been spending the past few weeks at the Coronado, was taken suddenly ill on the day booked for her departure and is now confined to her bed. Her physician says, however, that she is on the mend and will be able to depart after a few days of quietness and rest.

Frank Callahan, a former musical conductor at the Gem, but now of Payton's Brooklyn theatre, has arrived for a few days. Mr. Callahan has been re-engaged with Payton and will open the season Aug. 29.

Harry Lyndell, of McCullum's Theatre, visited the Island July 11 and was entertained by John F. Cook, of the Gem company.

Charles Pike, ticket agent of the Gem, made a short business trip to Boston July 15.

Stephen Bogert, former manager of Jefferson Theatre, is spending the Summer on the Island, filling the capacity of press agent for the Gem.

Manager La Mott, of the Jefferson Theatre, has gone on a cruise to the eastward as far as Bar Harbor, the guest of the Government officials of the steamer *Lilac*.

McCullum's social little colony on the Cape, although not strictly in the swim, are all having a jolly good time together. Almost every member of the company is an expert swimmer, and rare indeed is the day that does not find them in the surf, while beach or chafing dish parties are nightly occurrences.

Lillian Carlsmith, the well-known contralto, is summering at Old Orchard Beach.

NOTES.

Mr. and Mrs. William Bramwell have taken a cottage for the Summer at Port Stanley, near St. Thomas, Canada, where John Stuart Robertson, last season a member of Maude Adams' company, is their guest at present. Mr. Bramwell will continue as leading man of the Henry V. Donnelly Stock company at the Murray Hill Theatre next season.

Edna May Spooner, Cecil Spooner and Mrs. B. S. Spooner have arrived at their home at Centerville, Iowa, where they are enjoying a restful vacation at the home of Mrs. Spooner's mother. They will return to Brooklyn by Aug. 19 to commence rehearsals of their stock company.

Mr. and Mrs. Louis Van Wiethoff are summering in the Catskills. They were made members of the Actors' Society of America recently.

Walter D. Greene has closed with the Aubrey Stock company, Jersey City, and will spend the rest of the Summer at Asbury Park.

Dean Edsall is enjoying the Catskill air at Hunter, N. Y.

Anna Hollinger is visiting her home, Marion, Ind. Later she will spend several weeks at the Michigan resorts.

William Stuart took in the Pan-American last week, and will pass the rest of his vacation in Maine.

Frederick Hoey and Louise Potter have moved into their new cottage at Old Orchard Beach, Me.

Prescott R. Loveland is at the Hotel Wiltshire, Atlantic City.

Kizzie Masters is spending the Summer with her mother, Mrs. S. A. Buckmaster, at Alton, Ill.

Maud Shepard is spending the Summer with friends at Alton, Ill.

J. B. Hogan, general manager of Lincoln J. Carter's attractions; Edwin Clifford, manager of The Game Keeper; Helen Dale, and Pauline Billepp are spending a few weeks' vacation the guests of Frederic Kimball, manager of The Eleventh Hour for Mr. Carter, at Paw Paw, Mich.

Lincoln J. Carter and his family, Sidney Pascoe, Ed W. Rowland, May Keene, Mae Britton, and Mr. Kilroy are enjoying the Summer at Twin Lakes, Wis.

Alberta Converse is spending the Summer with her mother at Alexandria Bay, N. Y.

Wendall Travers, Harry J. Leland, and Frederick Malcolm have been passing the Summer at Red Beach, Me., as guests of Ewing McAllister at the Red Rock Cottage. They leave this week for Bar Harbor, Me., where they will remain until the season opens.

Mr. and Mrs. Arthur Sidman are the guests of Mayor and Mrs. J. M. Stayton at Tully, N. Y. The latter part of this month they will go to Higgins' Beach, Me., for four weeks. Manager and Mrs. Fred E. Wright, Canfield and Carleton, and James Lackaye will accompany them.

E. W. Morrison has gone to his home in Memphis, Tenn., for a few weeks.

Leon Herrmann, who is staying at Andre's-by-the-Sea, Holland, L. I., gave a dinner to a large party of friends on July 14 (Bastile Day).

Warren Conlan is spending the Summer at his home in Biddeford, Me.

Frederic Denslow Height has recovered from a severe illness and is now rusticating for the Summer at the home of his mother at Newport, R. I.

Aubrey Mittenthal is at Otsego Lake, Cooperstown, N. Y., for the Summer.

Harry Mittenthal is at Mt. Clemens, Mich.

Svingali, who closed his seson at Pottsville, Pa., recently, is summering at Weatherly, Pa.

John Cumberland is spending a few weeks at Edgartown, Mass., as the guest of Mr. and Mrs. Frank Keenan.

Kathryn B. Roberts is the guest of her sister, Mrs. John J. White, at the Willowmere, Bath Beach, N. Y.

Dora Booth is visiting friends in Atlantic City.

Edmund D. Lyons, who has been spending the Summer at Winthrop Beach, Mass., returned to town last Wednesday.

Charles Henry Meltzer has taken a cottage at Siasconset, Nantucket, Mass., where he is completing his play, The First Duchess of Marlborough, for Mrs. Sarah Cowell Le Moyne.

Helen Russell is spending the Summer at the Highlands of Navesink, N. J.

Emmett M. Whitney is summering at the Highlands of Navesink, N. J.

Florence Wiston is summering at Walbrook, Baltimore, Md. She will be seen the coming season as Tennessee Kent in Tennessee's Pardner.

Willis P. Sweatnam writes that time goes merrily at "Lodge Bohemia," Rowland's Pike County, Pa. Fishing is fine and the woods are full of young pheasants. A bear has been seen on the highway one day last week. A hotel is going up near Mr. Sweatnam's place and he hopes to see some of his friends who like fishing up there. Virginia relatives and Mrs. Sweatnam's niece, Ella MacDurell, are being entertained at the Lodge this Summer. Mr. Sweatnam has no definite plans for next season, but will appear in vaudeville, minstrelsy or farce-comedy.

Pauline Von Arold is spending a few weeks at Far Rockaway.

Janet Priest, dramatic editor of the Minneapolis *Tribune*, is spending the Summer at Hillside Farm, Bangor, Me.

Mrs. George Pavey and her daughter, F. Marie Pavey, have gone to their Summer home at Ottawa Beach, Mich., where they will remain until September, when Miss Pavey will join the Standard Stock company, Philadelphia.

Kenyon Bishop is visiting friends at Kensington, Va.

Mr. and Mrs. William Dunlop are spending two weeks in New York and vicinity. Mr. Dunlop has been ten years dramatic editor of the Milwaukee *Evening Wisconsin*.

Edward Donlan is spending his vacation in Colorado.

Mr. and Mrs. Luke Vrohman (Madge Otis) have returned to their home, Syracuse, after a two weeks' yachting trip.

Caro Leigh gave a reception to a number of friends at the Hotel Belmont, Cape Cottage, Me., July 15.

Mr. and Mrs. Albert Tavernier (Helen Bell) are spending the Summer at their cottage on Crystal Lake, near Winsted, Conn.

Lillian Bayer is summering at Keyport, N. J. She will return the last week in August to start rehearsals at the American Theatre.

Victor Morley has gone to Keyport, N. J., where he will spend a few weeks boating and fishing.

Lottie Williams Salter is spending the Summer at Far Rockaway, L. I.

Sherman Whitbeck, who has been re-engaged for next season by Kirke La Shelle for Arizona, is spending the Summer, with his wife, in the Berkshire Hills.

Henrietta Crosman is visiting the parents of her husband, Maurice Campbell, at Pottstown, Pa.

Charles Webster, the old-time negro character delineator, and one of the best darky exponents on the stage, entertained Colonel Bert G. Clark, George L. Smith, and Emil Ankermiller Sunday at his Summer home in Keyport, N. J., after coming home from his season's work. Webster devotes his attention to his half acre farm and raises everything but Jersey mosquitoes.

John Ward, who with May Yokes is to star in Whose Baby Are You, will not leave his vegetable farm, at Speonk, L. I., until rehearsals are called, late in August.

George D. Baker is summering on the banks of the Platte, among the prairies of Nebraska. He will be East August 10 to commence rehearsals with In Old Kentucky.

Mr. and Mrs. W. D. Mann (Marguerita Sylva) are spending this month of July at Lake Mahopac, and will go next month to their new bungalow, at Merrick, L. I.

AT THE P. W. L.

At the Professional Woman's League Monday afternoon, Mrs. Edwin Knowles presided in her usual dignified and gracious manner. Mrs. Clarence Burns delivered an address on play grounds replete with practical and interesting thoughts. Mrs. Burns related many amusing experiences with the children of the poor and explained the great good accomplished in this way, both from a moral and hygienic standpoint. Mrs. Knowles ventured the remark, "She did not like dirty children. She was afraid of them and advocated the free baths. She believed vice could be overcome in a great measure by cleanliness."

Miss Crabtree very obligingly sang two numbers to her own accompaniment. Mrs. George H. Childs, chairman of the Reception Committee, welcomed all comers in the graceful, hospitable manner of a true hostess.

The League will remain in its present quarters until Oct. 1, when a new home recently leased at 108 West Forty-fifth Street will be ready for occupancy.

The August Dramatic Meeting will be in charge of Julia Ralph.

PLAYS BY ACTOR YACHTSMEN.

The members of the Larchmont Yacht Club were pleasantly entertained last Friday evening by the actor members of the club, who style themselves the All Star Dramatic company. Two plays, or skits, were presented in the theatre of the club. The first was by Clay M. Greene and entitled The Trust That Failed. It was amusingly played by Guy Standing, Rich and Bennett, and William Murray. The second was by Augustin Monroe, chairman of the club's House Committee, and named Four Times Foiled, or the Mournful Mystery of Mamaroneck Marsh. It scored immensely, judging by the laughter and applause created. Those who took part were: Morgan E. Coman, Louis Payne, Arnold Daly, William Stewart, Charles Swain, and J. H. Bunny. John Saville was stage director. The programmes were printed on sail cloth.

SAID TO THE MIRROR.

C. E. CALLAHAN: "In THE MIRROR I notice that the title White Sulphur Springs has been copyrighted recently. I produced a comedy called White Sulphur; or, A Day at the Springs at the Grand Opera House, Cincinnati, in 1875, with Lillie Eldridge as star. I notice also that the Huntley Jackson company advertise in their repertoire My Maryland. This, I am told, is merely a renaming of an old play. I wrote a domestic war story called My Maryland more than ten years ago. It was produced several times on trial. Over a year ago I notified the Huntley Jackson company that the title, My Maryland, belonged to me."

MARGARET LEE: "Kindly say that Margaret Lee, not May Lee, is engaged for Winchester."

DAVID F. PERKINS: "In your list of plays copyrighted it was stated that A Gentleman from Gascony was by Herbert Fessenden Perkins. David Fessenden Perkins is the author of the play."

PAT CHANFRAU: "Kindly state that the tour of A Parisian Fool is being booked by me, and not by Colonel Duprez, of Lowell, Mass., as has been reported. Colonel Duprez, however, furnished me with a route that was the best I ever saw."

STAGE EMPLOYES' CONVENTION.

The ninth annual convention of the National Alliance of Theatrical Stage Employes was opened Monday morning, July 15, at Masonic Hall, Toledo, O., with addresses of welcome to the one hundred or more delegates by Mayor Jones, of [illegible], Thomas Ramsay, of the American Federation of Labor, and F. P. Fisher, president of the Central Labor Union. The delegates were representatives from all over the country and much enthusiasm was shown. President Joseph D. Fenton, of Washington, took the chair and called the meeting to order at 10:30 o'clock. Following the addresses an adjournment was voted until later in the day.

The second session was devoted mainly to the reading of reports by Secretary Lee M. Hart and President Fenton. These reports proved very satisfactory and indicated considerable progress both in the growth of membership and general condition of the Alliance.

At the later sessions, held on Wednesday, Thursday and Friday, the constitution was discussed and amended. The salary of the secretary treasurer was increased 66⅔ per cent. and Mr. Hart was presented with $100 for extra work done during the past year.

The situation in Brooklyn, where the stage hands of the Corse Payton Theatre are on strike, and that in Detroit, where members of the organization have a lockout, were considered. It was decided that if Mr. Payton does not accede to the demands of the strikers by next season the ban of the Alliance will be placed on his companies on the road and in Brooklyn. It was also resolved to extend moral and pecuniary aid to the men in Detroit, and the Executive Board was ordered to go to that city immediately upon the close of the convention with a view of bringing about a settlement.

One resolution adopted was that permitting stage mechanics to play small parts with traveling companies, thereby saving managers the additional expense of employing an actor for very minor roles. Another motion carried abolished the office of permanent sergeant-at-arms, but provided for a temporary one to be appointed at each convention.

The election held on Friday, July 19, resulted as follows: President, Charles H. Benn, St. Paul; First Vice-President, William Sanders, Columbus; Second Vice-President, John W. Buck, Cincinnati, and Third Vice-President, Frank J. Heintz, Rochester; Lee M. Hart re-elected Secretary for the fourth time by a unanimous vote, and was also selected as the delegate to the American Federation of Labor.

The convention finally adjourned at 3 P.M., after which a reception and banquet tendered by Manager George H. Ketham, of the Valentine Theatre, and held in that playhouse, was indulged in.

The next annual convention will be held in Norfolk, Va., in July, 1902.

ENGAGEMENTS.

Lillian Norris, re-engaged for The Power Behind the Throne.

Janie Kelham, with the Daniel R. Ryan company.

Lee J. Kelham, with The Middleman.

Mr. and Mrs. Louis Van Witchoff, with Benedict's Quo Vadis.

Helena Phillips, for The Auctioneer.

Franz and Elsa Ebert, for The Sleeping Beauty and the Beast.

By Bugbee and Sullivan, for Sunset Mines: Edith Talbot, Gertrude Clemmons, Mrs. W. B. Burt, Baby Burt, Emma St. Clair, Frank D. Riddel, Harry Pearson, Selmar Romaine, Harry Tansey, J. E. Daniels, James Freil, Harry Clark, Vincent Howard, and George Wells.

Neil Florence, for Lord Clowes in Janice Meredith.

Harry Bewley, by Nathan Appell, for leading comedy roles with King Dramatic company.

James McElhern and Edna Reming, for The Two Little Waifs.

Girard Cameron, by Wagenhals and Kemper, for Modjeska's company.

Will F. Mason and Montrose Howard, with Barlow's Minstrels.

Dorothy King, with Across the Pacific.

Pearl Revare, for A Trip to Buffalo.

Lotta Faust, for The Liberty Belles.

H. C. Danforth, as general manager of W. S. Campbell's attractions.

Charles Gilroy, re-engaged for Aunt Jerusha.

By M. W. Hanley, for Robert B. Mantell's company: Mark Price, W. J. Bowen, A. H. Hastings, John F. Bailey, James W. McDowie, Robert G. Stowe, E. M. Bostwick, John Hewitt, William Mooney, John Hickey, Marie Booth Russell, Minnie Monk, Ella Harmon, and Mary MacGregor.

Frank M. Eldredge, for the past two seasons in advance of Morrison's Faust, to go in advance of Archie Boyd in Vermont.

Frank W. Munnell, as leading man of the King Dramatic company. He will be featured.

W. R. Todd, to be featured as leading man of the King Dramatic company (Western).

Fanny McIntyre, re-engaged for Lovers' Lane.

Eugene Burns, with the Armstrong Warren Stock company.

Edward J. Sullivan, with Liebler and company as acting manager of James O'Neill.

Joseph De Grasse has been engaged by Shipman Brothers to support Walker Whiteside in Robert of Sicily and Heart and Sword.

Douglas Patterson, for Shipman Brothers' Pudd'nhead Wilson.

Alice Hollibrook, with Broadhurst and Currie for The Night of the Fourth, opening on Aug. 19.

Grace Hall, for re-engagement with "Way Down East," opening in Buffalo July 2[illegible].

Henry Victor Bumpacker is to go in advance of [illegible] Hearts.

Will [illegible], son of hotel keeper Gerber, of Cincinnati, engaged by [illegible] stage manager for [illegible].

[illegible] Mrs. Sothern for the [illegible] Boston.

THEATRES AND ROOF-GARDENS.

Tony Pastor's.

Welch, Francis and company, including Rube Welch, Kitty Francis, Marie De Zulka, Katherine Dyer, and May Beatrice, are topliined in The Flip Mr. Flop. John E. Cain, assisted by Fred Bulla and Lilly Raymond, is seen in A Night of Terror, and the rest are Charles B. Lawlor and daughters, Mabel and Alice, Louie Dacre, Wrothe and Wakefield, James and Bonnie Farley, George D. Melville and Mamie Conway, Blanche Newcombe, Tom and Gertie Grimes, John H. Murtha and Lillian Le Roy, Stevenson, McCune and Grant, Al. Dashington, the vitagraph, and the stereopticon.

Keith's Union Square.

Mr. and Mrs. Alfred Kelcey lead the line in Abe Hummel's sketch, A Case Out of Court. The other numbers are provided by Bedini and Arthur, Augusta Glose, Howley and Leslie, the Yankee Comedy Four, George E. Austin, Watson and Ferguson, the Three Sisters Bastedo, West and Williams, Laura Comstock, the biograph and the stereopticon.

Proctor's Fifth Avenue.

A detachment of the Proctor Stock company present All the Comforts of Home, seen before at other local Proctor houses. Louis M. Granat and Harry Taylor are announced to head the vaudeville numbers which, as usual, will include the stereopticon and the kalatechnoscope.

Cherry Blossom Grove.

The newcomers are Maude Caswell and Arthur Arnold, Hooker and Davis, and Regis Senac, Louis Senac and Rex Brunel, who offer a new fencing act. The rest of the bill, all holding over, includes Harry Bulger, the Four Luken Brothers, the Four Emperors of Music, Dorothy Morton, Smith and Cook, Hills and Silviany, Ernest Hogan, Mlle. Lotty, William Gould, Hickey and Nelson, Madge Fox, Norma Whalley, the Australian Twin Sisters Anderson, Les Belles Cascadeuses, and Marwig's ballet.

Paradise Gardens.

A bill almost entirely new is scheduled this week for the house of Hammerstein. The new numbers are the Robinson-Baker Trio, Karsy's myriophon, Mlle. Emmy's dogs, the Todd Judge Family, Crawford and Stanley, Rauschele, the Quaker City Quartette, and Mlle. Latina. The hold overs are Eleanor Falk, Johnson and Dean, the Gainsborough Octette, the Three Yosearys, the Three Merrills, and Edna Birchall.

The Floating Roof-Garden.

The bill at the floating roof-garden on the steamer *Grand Republic* includes Joe Conlon, Kelly and Davis, the Althea Twins, and Kitty Houston.

LAST WEEK'S BILLS.

Keith's Union Square.—The headline act was the initial vaudeville appearance of Charles H. Bradshaw, who put on a comedietta called Fix in a Fix. He was supported by Frank Currier, Minnie Monk and Meta Brittain. The little play was conventional and unimportant and made only a mild score. The work of the players was far above the grade of the material in hand, and the acting of the two women was especially good. Mr. Bradshaw, always commendable as a comic old man, was not altogether felicitous as a worried person in a juvenile make-up, and yet he contrived to extract a few laughs from some of the commonplace situations. It is regrettable that he should not have found a more pleasing vehicle for his vaudeville debut, since there is no reason why he should not, with suitable equipment, enjoy considerable popularity in the variety houses, for he can make people laugh if he has the chance, and that is what people like to do. Harrigan offered his ever entertaining tramp juggling to the customary big applause. Few acts have been copied so extensively as this one of his in make up as well as in tricks, and, while probably comprehending that imitation is the sincerest flattery, it must be annoying to a man of Harrigan's cleverness to know that nearly all of his business has been seen by nine-tenths of his audiences as done, not always well, by other jugglers. He seems to have despaired of conflict with his imitators, for he uses only his old familiar tricks and feels, no doubt, that he has done enough for his fellow craftsmen without inventing any new things for them to copy. The Olympia Quartette made a large hit as the Independence Colored Cadets, introducing a lot of good comedy work along with much excellent singing. They wound up with a small minstrel first-part "in one" that went for a distinct hit, and served to show that four men really can give a whole minstrel performance if they want to. La Neva was another heavy scorer, although not in the best place in the bill. Her toe dancing is of splendid style and she is graceful, pretty and dainty. The sensational feature of her act is her ascent of a flight of stairs, stepping only with the point of her toes on the tops of bottles, which must be of real glass for electric lamps flash alternately inside of them as she flits up the line. Arrived at the top of the bottle-stair, La Neva descends in the same way and, reaching the lower bottle, remains poised upon tiptoe while she bends almost to the floor, a remarkable feat of balancing surely. The act is beautifully staged, her first appearance being in a moon surrounded by a midnight drop that flashes full of electric stars while the moon, in which she dances and poses, constantly changes color. Perhaps somewhat more of effectiveness might be lent to the turn if it ended with the wonderful bottle act, instead of with a bit of conventional toe jumping, and if the moon ceased to change color when La Neva had left it to dance on the stage. The flickering moon, pretty enough to be sure, distracts attention from the dancer, who is so good to look upon that one can't help rather resenting the moon's efforts to draw one's eyes away from her. Johnson, Davenport and Lorella turned in their old-time acrobatic act and made their oft repeated hit as the football players and the farmer. They should get another song to open up with, however, for the use of a sacred tune in such circumstances is palpably out of place and in bad taste. Some of their tricks are very clever and all go with a rush. Bryce and Inman dealt out a first-rate Irish comedy act that got lots of laughs, the business with an enormous glass of water that was brought to assuage the thirst of a man with a beer appetite going immensely well. Mr. and Mrs. Swickard contributed a fair singing act, but their music is of a school commencement order, and Mr. Swickard gives ample proof of the fact that he is not a comedian and shouldn't try to be one. Mrs. Swickard is comely, has a sweet voice and sings very nicely. Markey and Stewart, Marsh and Sartella, Armenta, Bryant and Saville, the Nessen, Beattie, Nessen Trio, the stereopticon and the biograph completed the programme. Good business.

Tony Pastor's.—Fuller, Moller and Burke came to town for their first local appearance as a team and made a measurable success in a rather disjointed and irrelevant sketch plainly modeled upon that in which two of them, Mabel Fulier and Millie Moller, used to play with Al. Leach when they were a couple of the Three Rosebuds. If some shading of coherency were given to the turn it would be greatly improved, for as it stands there is hardly any reason or excuse for anything that happens and no apparent legitimate wind up. No harm is done to the average sketch by conceding to it a share at least of rhyme and reason. Miss Fuller and Miss Moller are very pretty and they sing capitally. Mr. Burke acts generally well, sings likewise and has an excellent stage manner. He might, however, do something else than his "imitation" of Edward Harrigan in Old Lavender, which is more than twenty miles away. Harry C. Stanley and Doris Wilson won out as they always do in their somewhat indefinite but none the less amusing sketch, Before the Ball. Mr. Stanley has considerably improved in his comedy work and Miss Wilson looks and sings as well as ever, which is very well indeed. Post and Clinton pleased the house in their hodge-podge act that involves too much of personal talk and chatter to individuals in front. Performers shouldn't be paid for laughs won by guying persons in the audience. The people that go to see a performance are there to be entertained, not to do the entertaining, and players should be able to work well enough without relying upon guying patrons in order to get laughs. Maybe some day the actors will pay to appear on the stage and the audience will be admitted free to amuse them. James H. Manning and Nelson Davis ran high in favor in their diverting turn. The Irish Pawnbroker, in which one of the hits was made by a clever stage-hand. Mr. Manning got away creditably in the title-role and Master Davis sang tunefully, while both displayed much skill in playing on the bells. Frances Curran's songs were vastly pleasing and she made herself a pronounced favorite, taking repeated calls. George E. Austin loomed up with his historic comedy wire act and corraled the same old volley of hysterical laughter for his insane business with the hats. Some statistician should get to work and try to figure out the number of hats that are annually smashed in Mr. Austin's act, and the hatmakers' union ought to allow the wire walker a pension. His work on the slack wire is capital and so is the unconscious comedy of his faithful assistant. Derenda and Breen offered their excellent club juggling turn, which had scored a few weeks before at Koster and Bial's. This act is easily one of the best of its class and never fails to make a strong impression. The finish on the high pedestals is very effective and there is a lot of good fun caused by the comic member of the team. J. H. Maccann did his fine concertina specialty to much applause, repeating the hit he made before at the Keith and Proctor houses. Other numbers were Frey and Fields, Norwood and De Varo, the Simons Brothers, Hayes and Wynne, the vitagraph and the stereopticon, which masqueraded last week as a "diorama of travel." First-rate business.

Koster and Bial's.—Mlle. De Leon was the principal feature of the last week of this famous playhouse. She was an exuberant brunette who did an alleged Oriental dance of the sort commonly designated by the expressive term "coochee-coochee," and she emphasized the various stages of the game by the gradual discarding of sundry articles of raiment. She was not a monumental dancer and she accomplished the disrobing business with none of the daintiness which makes tolerable Charmion's similar exhibition. In some particulars the act very nearly approached the limit of the law and it was entirely unnecessary and uncalled for. At the end of it Mlle. De Leon further borrowed from Charmion's specialty by removing her garters and tossing them out to persons in the audience. Charmion, however, uses only one pair of garters, while Mlle. De Leon exploited no less than three pairs, which, of course, prolonged the agony and assuredly seemed an amazing number to wear. The garters had little jingly bells on them and bore the strange legend, "Copyrighted 1901 by Mlle. De Leon," although just how such concerns could come within the province of copyright did not appear plainly evident. The performer was programmed as "direct from the Folies Bergere, Paris," but maybe she played there under an assumed name. Jennie St. George went very well in her pleasing specialty. The Rixford Brothers thoroughly earned a hearty reception for their fine acrobatic work, which is uncommonly effective and is done with great skill and grace. Ramza and Arno amused the populace with their gingery turn, that always is a favorite number. Coakley and Husted scored better in the music hall of afternoons than on the roof of evenings, for their voices are not intended for outdoor exercise. Their cute little black dog, just as a few weeks before at Pastor's, was easily the bright particular success of the turn and should have his salary increased. He is a good comedian and a hard, conscientious worker, reliable and apparently sober, with the interest of the management at heart. Campbell and Dare returned to go well again in their clever musical act, which has many novel points. The Robinson Sisters did an acrobatic song and dance turn that took very well. Belle Gordon held over in her splendid bag punching act. Amos juggled dexterously. Laura Lee sang agreeably, and Mooney and Holbein contributed a comedy sketch. The business was excellent and many were the old New Yorkers who came around on Saturday and Sunday to bid farewell to the place where they had had countless good times of yore.

Proctor's Fifth Avenue.—A section of the Proctor Stock company presented Gloriana and An Engagement, a review of which appears in another column. Before the play and between the acts the following specialties were given: William Morrow in a very clever monologue; Lizzie Wilson, who sang and talked with a rather vague sense of comedy; Harry Taylor, who gave Irish and other songs "out of tune and harsh;" Maurice Weston, the travel views, and the kalatechnoscope. One picture, "On the Bowery," is so disgusting that it would be well to cut it out. Good business.

Paradise Gardens.—There were no new numbers in the bill, which comprised Eleanor Falk, the Gainsborough Octette, the Three Yosearys, the Three Avolos, the Three Merrills, the Molasso Salvaggi Troupe, the O'Meers Sisters, the Five Nosses, Hale and Francis, Johnson and Dean, Gillet's dogs, the Toozoomin Arabs, Edna Birchall, and Satsuma. The cow, who is a stellar attraction in the farm that Oscar Hammerstein has established on the roof of the Theatre Republic as the garden section of his Paradise outfit, is said to be waxing despondent because of the failure of alleged repeated efforts to break away from her moorings and mingle with the growing vegetables, certain of which she fain would assimilate. Also the cow feels bad because she cannot see the entertainment from her little villa, and it has tantilized her to hear the ecstatic yawping of Gillet's dogs every night when they careered about the stage like a lot of school boys at recess. Whether or not anything will be done to cheer up the bovine is a matter for the future to decide, but her present depression is obvious to all visitors. Business big.

Cherry Blossom Grove.—Smith and Cook returned to the metropolis and gave the same old act to moderate appreciation. Some of it is amusing still, but it has practically no feature that hasn't been seen a hundred times by everybody. There is a share of capital acrobatics which met with a cordial reception. Mlle. Lotty returned to the scene of her first American appearance and was enthusiastically received in her truly beautiful posing specialty with all its wealth of pretty lights. None of her almost countless imitators has equalled Mlle. Lotty's original work in this splendid act, which goes quite as well now as when first we saw it. The Skating Rexos were added to the Marwig ballet with success, and the rest of the bill, all holding over, included Les Dumonds, Madge Fox, Harry Bulger, Hills and Silviany, Ernest Hogan, William Gould, Hickey and Nelson, Polk and Kollins, Norma Whalley, the Four Emperors of Music, the Australian Twin Sisters Anderson, Les Belles Cascadeuses, and the Four Luken Brothers, whose great act on the high bars remained the sensational feature of the programme. Big business.

Floating Roof-Garden.—The vaudeville crew of the good ship *Grand Republic* comprised Harry Thomson, in his monologue; Sheehan and Kennedy, in Irish comedy; Harry Burgoyne, the cheerful monologist; Sadie Probet, comedienne; May Ward, soubrette, and Belle Gold, songstress. Ed R. Slafer's orchestra supplied the music, and large audiences enjoyed the sail and entertainment.

WILLIAM H. WEST NOT ILL.

Several sensational papers last week reported that William H. West, the minstrel, was dangerously ill with a cancer, which report Mr. West and his manager, Sanford B. Bicaby, emphatically deny. The best proof in the world of the unreliability of the report is the fact that Mr. West is daily rehearsing his company at Bensonhurst, L. I., where they will open on Thursday. There appears to be great enthusiasm over next season's company, the members agreeing that it will undoubtedly be the greatest singing and comedy performance seen in years in the minstrel line.

THE BARLOW MINSTRELS.

The Barlow Minstrels close their Summer tour Aug. 25-31 at Olentangy Park, Columbus, O., after thirteen weeks of the most successful and pleasant season yet enjoyed by this popular company. They will open their Winter season Sept. 2 at Gallipolis, O., with an entire new company, making an extended tour through the South and to the Western coast and return. Will J. Donnelly, general manager, will be ahead as usual with two assistants, while J. A. Coburn will manage the affairs of the company.

COPYISTS IN ENGLAND.

A prominent manager, writing from London, says: "If the originator of any play or song has his or her game stolen and done, well or ill, in advance of them, no matter whom the artist may be, the audience condemns the copyist as a pirate, as an imitator, as everything that is bad. The chief cause of the failure of many American acts in London is due to this fact, though a majority coming over fail to comprehend it and blunder into the fatal mistake of using some one else's material."

THE PASSING OF KOSTER AND BIAL'S.

Arrangements were concluded last Tuesday by which R. H. Macy and Company, the department store folk, secured Koster and Bial's Music Hall in this city, and they will take possession to-morrow (Wednesday). The last performance at the famous playhouse was given at the roof-garden on Sunday, and yesterday there was an auction sale of the contents of the theatre. Macy and Company will tear down the building and the immense store that they intend to erect on the eastern end of the block bounded by Thirty-fourth and Thirty-fifth Streets, Broadway and Seventh avenue, will extend over the theatre site.

John Koster, or the estate of Koster and Bial, may build another theatre to perpetuate the familiar name which is known all over the world, perhaps more widely known than that of any other theatre in this country. Several suitable sites have been offered to Mr. Koster and he is considering these. He denies emphatically a rumor that he means to secure the vacant Theatre Comique.

The firm of Koster and Bial was organized early in the sixties and conducted a bottling business. In the Spring of 1879 they possessed themselves of the playhouse in Twenty-third Street, now called the Bon Ton Music Hall, upon which site aforetime had been Dan Bryant's Minstrel house, and still earlier Briggs' livery stable. At the outset Koster and Bial offered a series of promenade concerts, not unlike those that P. S. Gilmore had led at the old Madison Square Garden. Gilmore's Band was heard here and so were many eminent soloists, among them Wilhelmj, Remenyi, Degremont, and Jules Levy. Later vaudeville, burlesque and opera was the rule and the list of people who played at the house would form practically a directory of the vaudeville stage of the period. The place became a favorite resort, a majority of visitors to town went there at earliest opportunity deeming it one of the sights of the city, and its memorable "cork room" achieved a reputation that probably will not die for generations to come.

Koster and Bial took possession of the present house in Thirty-fourth Street on Aug. 28, 1893. The theatre, built by Oscar Hammerstein, and originally known as the Manhattan Opera House, had been first opened by Mrs. Bernard Beere on Nov. 15, 1892. During the time from this date to the occupancy by Koster and Bial the house had a variegated run of luck and held many prominent players as well as opera singers. Grave forebodings were expressed by many thoughtful folk when the vaudeville managers decided to forsake their first theatre and remove to Thirty-fourth Street, but they managed to keep up the value of their firm name although their last playhouse never came in for any such traditions as those that clustered about the Twenty-third Street house. The opening bill at the house just closed included Carmencita, Paquerette, Marlo and Dunham, the Delina Sasters, Tortajada, the Three Judges, the Barra Troupe, and Maude St. John, besides a ballet, Versailles, in which were seen Clara Qualtz, Martha Koehler, Anita Austin, Marie Steinberg, Henriette Konrath, George Craven, Edna Artelli, A. Feeks, Romeo, L. Bassignani, and M. Schartz.

The music hall had seen many changes of administration during its time and the managements had not all been highly successful. Yet it held a place in the hearts of typical New Yorkers that no other place claimed, and the fall of the last curtain was no merry thing to lots of good folk. John Koster arranged a farewell collation and entertainment Sunday night, and Manager Jules Powers assisted him in making it pleasant for a big party of professionals and newspaper men who assembled to bid good-by to the scene of countless cheery times. The very last bill given in the historic hall was that run off in the café, mostly in the small watches of Monday morning, for the edification of the guests. In the programme were Campbell and Dare, Bessie Blitz Paxton, Jennie St. George, Zelma Rawlston, Mabel Stillman, George Stewart, and Charmion. Charmion had the honor to be the last artist to perform in the theatre. Ted E. Marks, and John Koster made brief speeches and then it all ended. Mr. Koster assured everyone he expected soon to have a new theatre further uptown.

THE NEW WESTERN COMBINATION.

Manager J. J. Murdock, of the Chicago Masonic Temple, has told the Chicago *Tribune* something of the new Western managerial combination that allies the Orpheum, Kohl and Castle, Hopkins and other circuits, and is said to have definite designs upon the East, as outlined in last week's Mirror. Said Mr. Murdock: "The stock company will be formed on business lines alone. It is not meant as an instrument for fighting any one, managers or performers. The intention simply is to join a number of enterprises into a single concern. The present managers will remain undisturbed, but they will remain as directors of the larger concern instead of owners of separate theatres. The coalition of Western theatres will mean a saving of much money. Salaries, however, will not be cut and I think

VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE.

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"Jess" Dandy, who is a past master in the art of writing parodies on popular ballads, and then singing them with appropriate pantomime, as no one else could do, scored a solid hit and was recalled half a dozen times. *Boston Post.*

"Jess" Dandy has not been seen at this house for some time, but his welcome was none the less hearty. He is an artistic parodist and it is impossible for any race to feel offended at his clever versifications. *Boston Globe.*

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[illegible] will be to the interests of the performers to [illegible] summer. It will [illegible] a continuous engagement.

VAUDEVILLE IN GERMANY.

[illegible] in Germany is [illegible] The music houses are busily fixing up for the coming season, which opens in September. The Summer establishments, however, are running in full blast. Germany is full of concert halls and capelle band entertainments, to which one may go and drink coffee or beer. At some of the volksgartens there are signs that read, "Families may cook their own coffee here," the Germans being thrifty in this respect. What in America we would call a concert hall is known in Germany as a "Single tonale," and the name is derived from the fact that in some of the places it is customary to pass around a plate to collect toll for the entertainment, and the sound of the dropping coin gives the name.

"At the German dance halls one encounters a singular custom, for every one has to pay fifteen pfennigs (about three cents) for the privilege of dancing. The manner of collecting the money is as follows: The music begins, the couples commence to dance, and then the collector passes among them, taking in the shekels. When he has completed his task, the music starts in with renewed energy, and on with the merry dance. All the Summer resorts have dancing, so this sort of thing is seen everywhere, practically. The entertainments run all the gamut, from grand opera to Tyrolean warbling and black art.

"Germany, I believe, is the greatest country in the world for performers. Nowhere else can an act stay so long and get so much work. A popular turn can tour here for two years and then not have played all the country. In Germany, where there are 56,000,000 people, a town of 100,000 inhabitants is not rated as especially important. When we were booked at Magdeburg, we were told that it was one of the smaller vaudeville towns, and we got the impression that it was a place of perhaps fifty to sixty thousand persons. Imagine our surprise to find that Magdeburg has a population of more than 180,000, and Germany has at the least fifty towns of the same sort that average above 100,000 in population and are all good places to play.

"We are now at Coln, or Cologne, as they spell it in American geographies, one of the principal cities of the Rhine district. It has quite a number of places of amusement and a Stadt Theatre as well. The Stadt Theatre is supported by the city through taxes, which they call an 'education expense,' because the house does not pay for itself and the actors, as a rule, receive high salaries. The Stadt Theatre in Essen Ruhr is operated on the same basis and does not pay for itself.

"Amelia Stone and Hadj Lessik are the American acts now scoring at the Berlin Wintergarten. The present is Lessik's first appearance in Germany, and he seems to have made a great success. The season's novelty is Sidy Nirwana, who does a living picture act and uses a trained horse in all of the pictures. The horse stands as still as if he were hewn out of marble. It is the newest thing in Germany and is making more than good. Some of the poses in which the horse stands quietly are almost beyond belief, especially that called 'The Fall of Mazeppa.' It is a milk white horse, and no description can adequately convey an idea of the startling effectiveness of some of the tableaux. The conception, being new, will undoubtedly be extensively copied inside of two months, for every novelty on the Continent is straightway copied right and left. Rudinoff is also at the Wintergarten; Konorah is at the Metropole, and the Passparts are at the Apollo. The Girl with the Golden Hair is being extensively boomed and opens at Leipzig, under management of Herr Newsky, of the Newsky Troupe. We shall rest during the month of August.

"The German association of vaudeville artists, modeled upon the lines of the White Rats of America, is now in splendid shape, and the first list of members comprises 250 names. Among those known in America are Adolf Joscary, Fernande Joscary, the O'Learys, Ernst Brooklyn, William Olschansky, Ephraim Thompson, Morris Cronin, Fortunato Florenz, Stefan Deltorelli, Alfred O'Neil, N. E. Kaufmann, James Marco, Harry Calder, Fred Calder, George Calder, Suharet, Willy Passparts, Alexander Taciano, Professor Thereses, Harry Houdini, Charles Lauri, Fritz Fred, P. C. Foy, Fred Gillet, W. E. Ritchie, Alexander Newsky, and S. J. Rawson."

THE NEW YORK'S PRINT SHOP.

Everybody doesn't know that the New York Theatre, with its Cherry Blossom Grove adjunct, is perhaps unique among the playhouses of the world for the fact that it has its own printing plant. The Sire Brothers have equipped a complete pressroom down in the basement of the building and have placed T. Sherwood Boyd in charge of the outfit. Mr. Boyd is aided and abetted by a regular staff of compositors, pressmen, proofreaders and such like to the number of fifteen, and they do all the printing for the house—programmes, three-sheets, snipes, dodgers and the like, not to mention all the official stationery that is required. Getting anything out of the average printer as one would have it when one wants it is among the hardest and saddest tasks of the general run of theatre managers; but here at the New York all they have to do is to take the elevator for the basement, blow into the pressroom and get it as quick as can be. Tom Donohue, who agitates the papers in behalf of the New York, affirms that it is the only theatre on earth thus equipped, and, without evidence to the contrary, his word must go on record as the pink of veracity. The plant boasts a Hoe, a Whitlock and two Campbell presses, a Sheridan power cutter and a Morrison stitcher, besides a complete supply of all kinds of type and sundry vials of ink. They are thinking now of installing also a lithographing outfit, and, when this has been secured, the dead walls and ash barrels of gay New York will probably take on parti-colored ornamentations of extraordinary variety. This may serve as a hint to other managers who have had troubles of their own with the frequently procrastinating printer folk.

TEDDY MARKS GETS LEFT.

Ted E. Marks arrived last week from Europe with a large mental lithograph of himself presenting Liane de Pougy, the Parisian prize beauty, at Koster and Bial's. But, sad to tell, he found that the wondrous theatre was about to be torn down and it was all off. He will return in a few days to the Continong to meditate upon the uncertainty of human affairs and to tell Mlle. de Pougy how it happened. Meanwhile, though, he has secured the American Theatre for Sunday nights next season and he means to perpetrate a series of Sunday entertainments such as he managed last season at the Grand Opera House, opening Sept. 29. But it is too bad about Mlle. de Pougy.

CLARICE VANCE DISCOVERS A RACER.

Clarice Vance, the Southern singer, who is spending the Summer at her home, "Vance's Cabin," on Long Island, seems to be an unusually lucky person. A few weeks ago she purchased a horse from one of the numerous dealers on the island. The animal was warranted sound and kind, would not scare at the cars, etc. Miss Vance bought him at the regulation plug figure, and a few days later took a drive. It happened that she was compelled to cross a railroad track, and in so doing her horse scared at the cars and started to run away.

Miss Vance, who as a Kentucky girl is therefore a thorough horsewoman, simply guided the frightened animal and had no difficulty in bringing him to a trot. Then, thinking to break him of any future desire to run away, she struck him with the whip, when the horse broke into a pacing gate and paced a surprisingly fast mile or two.

Since then the singer has had the equine on the race track adjoining her property every morning and has sent him an even mile in 2:17¼. It is reasonable to suppose that "Billy V." will be heard of next season at some of the race meets. Miss Vance has had his pedigree looked up, and finds that he is of excellent racing stock.

KIRALFY SHOW FOR THE NEW YORK?

Negotiations have been begun, it is said, between Edmund Gerson, as representative of Colossy Kiralfy, and Sire Brothers, as a result of which Kiralfy's spectacle, Constantinople, that is playing at the Teck Theatre, Buffalo, during the Pan-American, may be booked at the New York Theatre for a run at the close of the Buffalo engagement. Mr. Gerson has just returned from Buffalo, and reports Constantinople a big success. It will continue in Buffalo until November.

FAIRS AND CARNIVALS.

The street fair under the auspices of Jacksonville, Ill., Elks July 8-13 was a success. The Canton Carnival Company supplied the amusements.

The Alton, Ill., Commercial Club has contracted with the Canton Carnival Company for their entire company of street fair attractions for the week of Aug. 19. The officers of the Commercial Club are: Mayor A. W. Young, director-general; Otto J. Gossran, secretary; W. H. Bauer, treasurer; Privilege Committee, A. W. Young, W. M. Sauvage, and E. M. Dorsey. Arrangements have been made with all railroads entering the city to run excursion trains from all towns within a 100-mile radius.

The Butte, Mont., Street Fair and Carnival, under the auspices of the Overland Club, opened July 16. Six large blocks of the business portion of the city are inclosed. The George Jabour Midway Carnival Company, with ten tents, consisting of the Streets of Cairo, Oriental Theatre, Algerian Theatre, Mexican Village, Colonel Daniel Boone and his trained wild animals, and Jap Village are the amusement features. Edward Green, formerly manager of Bostock's Midway No. 1, has the management of the Jabour companies.

The Colorado Springs Elks street fair, under the management of R. L. Holland, will be held July 29 to Aug. 3.

The Marinette Advancement Association, together with the Marinette Lodge, No. 442, B. P. O. E., conducted a very successful street fair July 1-6. The Bostock-Ferrari company gave their animal show and their midway attractions. The local lodge of Elks conducted a vaudeville attraction all week with the following bill: Baby Lund, Zavo and Hilda, the Le Page Sisters, the Budd Brothers, and Billy Robinson. The show netted the lodge about $600, that will be used to take Dana's Third Regiment Band to the National Elks Carnival in Milwaukee.

The Hardin, Ia., County Fair will be held four days this year, beginning Sept. 3. A large number of first-class vaudeville people have been engaged.

VAUDEVILLE JOTTINGS.

From Chicago there has come a report that Eugene Cowles, late basso of the Alice Nellsen Opera co., has accepted an offer of $1,000 a week to sing in vaudeville. Mr. Cowles is at his home in Derby Line, Vt., and Frank L. Perley, his manager, declares that he has received no intimation of an offer to Mr. Cowles to enter vaudeville.

Longley Taylor, assisted by Ruth Dennis, will begin a vaudeville tour in a sketch entitled Sporty Papa, at Norfolk, Va., 29.

A. H. Knoll and Marie McNeil, the cornettists, have been engaged as a special feature with Scinta's Band, for their daily concerts at the Pan American, commencing 29.

Mabel Fuller closed with Fuller, Mollor and Burke last week, and has gone to Buffalo to spend the Summer with her mother and to visit the exposition.

A new and refreshing drink has become very popular in Saginaw, Akron, Grand Rapids and Chicago. It is named the "Doris Wilson Fizz," and it is made of a glass of beer, one teaspoonful of sugar, and one egg beaten up, with cracked ice.

Milton Aborn will sever his connection with the White Rat booking office on Aug. 10, to enter upon a season's engagement with Harry Davis, of Pittsburg. Mr. Aborn will be the stage director of the Avenue Theatre.

Mr. and Mrs. Nick Long are spending a few weeks at French Lick Springs, Ind., after which they will return to their home in New York.

Mlle. Azara is now a student of the Chicago Conservatory, where she is making much progress in dramatic art and voice culture.

The Musical Colbys, who are being featured by J. J. Flynn, are meeting with pronounced success over the New England park circuit.

Deming and Carroll will close with the Empire Stock company 29, and will open at Fischer's Concert Hall, San Francisco, with the Cuttes, San Francisco, and Vienna Buffet, Los Angeles, to follow.

Julia Kingsley, who has been spending several weeks at Sharon Springs, N. Y., will remain in vaudeville during the coming season, and resume work at Atlanta, Ga., this week, with Toledo and Columbus to follow. Miss Kingsley has added two new acts to her repertoire and will again be assisted by Nelson Lewis. She has already booked about fifteen weeks during the early Autumn and Winter.

Fields and Ward, after a successful London engagement, reappeared on the Rialto last week and told all about dear old Lunnon. They have return engagements for England.

Louise Beaudet, accompanied by her sister, sailed for London on Saturday, having been suddenly summoned thither on business. She will remain abroad probably four or six weeks and will then return to arrange for next season.

Maude Caswell and Arthur Arnold are at the Cherry Blossom Grove this week for their last engagement in this country before sailing to open at the Théâtre des Folies Marigny, Paris, in August.

James Horan is rewriting for Fuller, Mollor and Burke the sketch in which they were seen last week at Pastor's.

Will H. Roberts and Louise Mandeville were married at St. Joseph, Mich., on July 17.

Bettina Gerard is spending the Summer months in the West. She will return to New York in September, when she will begin rehearsing her new sketch under the personal direction of Edmund Day.

John G. Medowell closed a successful season at the parks 20 and went to his home, Detroit, for a rest before joining Murray and Mackey's Ben Ten Ideals, Aug. 5.

W. C. Fields will sail from Liverpool 31 on the *Majestic*, and will arrive in New York about Aug. 7, to open at Keith's Union Square Theatre. After the Keith circuit he will join the Orpheum Show for thirty weeks, and will return to Europe in August, 1902.

Nan Engleton and Edwin C. Gallagher have returned to New York after a pleasant sojourn in the Adirondacks, to prepare for the opening of their season at Keith's in this city in July 29. Their Virginius act will be a feature with the Orpheum Show next season.

Herrmann, the hypnotist, after Sept. 1 will be known as Professor Herrmann Lawson. He is related by marriage to ex-District-Attorney Asa Bird Gardiner, of New York, and is a cousin to Thomas W. Lawson, owner of the yacht *Independence*.

Patti Rosa, daughter of the late Patti Rosa, arrived in this city last week, after a successful season in vaudeville.

Tom Lewis and Sam J. Ryan have been engaged for three years by Harry Davis for his Avenue Theatre Stock co. in Pittsburg next season. The two comedians, who are to be special features with the company, will have an excellent opportunity to display their versatile talents, as there will be a change of bill next week.

Some of E. F. Keith's Boston employes have been able to keep cool these hot nights by invitations down to Mr. Keith's steam yacht, which is moored at Marblehead.

Mabelle Gilman signed last week to head the Sire Brothers' stock burlesque co., at the New York Theatre, for five years, and there is a chance that the managers may star her after next season in a musical comedy.

Harriett J. Kaye has brought suit in the Nassau County, N. Y., Supreme Court to have set aside a deed made by Dr. Lawrence V. Mulry, conveying to Michael J. Coyne two houses and a factory at Wantagh, Long Island. Mrs. Kaye alleges that Dr. Mulry gave to her a deed for this property early in 1900, and that he induced her subsequently to sign unwittingly a document giving him power of attorney, under which he effected the deed to Coyne.

The Olympia Quartette will celebrate in November the twenty-fifth anniversary of their organization.

Laura K. Hill, daughter of Manager John P. Hill, of Youngstown, went away yesterday (Monday) for a Summer sojourn at Mattituck, Long Island. She has been visiting in Brooklyn.

Charles Winn was thrown from a carriage in a runaway accident at Saranac Lake, N. Y., on Friday, and it is feared that his injuries may be fatal.

One of the passengers on the steamship *Lucania*, which arrived on Sunday, was George Pearce, the noted English alto, who has been a member of Moore and Burgess' Minstrels in London. He comes to join Primrose and Dockstader's Minstrels. Alf Hawthorne, an English basso, was also a passenger on the *Lucania*, and likewise joins Primrose and Dockstader.

James F. Casey and Maggie Le Claire played a very successful engagement at Tony Pastor's week of July 8, receiving excellent notices. This week they are appearing at Keith's, Philadelphia.

Alexandra Dagmar has returned to this country, after an absence of over a year, to fill a special engagement over the Orpheum circuit. Miss Dagmar achieved considerable popularity during her previous visit. She will introduce a

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number of new songs and will be arrayed in a number of magnificent costumes.

Some of the mural decorations at Weber and Fields' were demolished by last Wednesday's storm but will be quickly restored. Many improvements are being made in the hall.

"Scampers" were held last week by Whitehats in Detroit and Buffalo.

Lucy Lane is said to be dying of consumption at St. Luke's Hospital in this city.

Hartig and Seamon filed articles of incorporation at Albany on Saturday with a capital of $15,000. The directors are Julius Hartig, H. J. Seamon, and Benjamin Hartig.

Reni Stretti's orchestra at the Paradise Gardens have been excommunicated from the musical union owing to a dispute between the union and Oscar Hammerstein. The orchestra proves loyal to Mr. Hammerstein.

Willard Holcomb is to rest for a few weeks at Star Island, Mich. Of his vaudeville attractions, George Ober and Longley Taylor open next month, and Homer Lind and Julia Edwardes in September. Mr. Holcomb is making a memorandum for Catherine Lewis and Julian Edwards is composing new musical numbers for Mr. Lind to use in Gringoire.

An incipient smash-up, due to a misplaced switch, involved Walter L. Main's circus near Mount Vernon, N. Y., on Sunday, and sundry animals came near escaping in the melee. So excited were the lions, tigers, bears and like fearsome wildbeasts that it took hours to quiet them after the accident.

Newport society folk are again contemplating the possibility of an amateur circus.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL. Chicago Opera House: Edit 21: Cecil Williams and Co., the Dennis, D'Armond and Co., Mr. and Mrs. Augustus Somerville, Nellie Bonner, the Clarkes, the Carter Brothers, Coy and Hale, the Bowmys, the Cobbans, Maggadore Avalon, the Bird of Quality, Wallace Bruce Ainsley, Cole and De Losse, Clever and Kennedy, Jack Bowen, Katherine Livingstone, and the Kinodrome.—Chutes: Pot 21-27: Lou Sennett, the Cassad Brothers, Joy and Clayton, and the Jacksons.—Ferris Wheel Park: Both 21-27: Smith, Kane and Co., Duke and Harris, Cheviel Brothers, Rheems and Cole, the Flying Pencellis, the Four Huntings, Rawan Smith, and High Diver Johnson.—Euphemon: Edit 21-28: The burlesque Heinz Sextet is accompanied by an echo showing Gilmore and Bosbell, Burke and McAvoy, the Wang Doodle Quartette, Green and Werner, and the Esmeralda Sisters. PETER F. REYNOLDS.

BOSTON, MASS. Keith's has a dancing novelty 22-28 which promises to be especially popular, for a feature has been made of Just a Day Dream, in which Lina Vines Wyman, teacher of dancing, makes her vaudeville debut. Paul Jones Chute, the son of a leading journalist of Boston, gives her valuable assistance, and Florence Bord and Lillian Gouston also take part. McIntyre and Heath have one more week, and Albert L. Guille remains to sing new songs with the players from the symphony orchestra. The other features of the bill are Troville, Raymond and Caverly, Kaichesa's dogs, the Vesta Brothers, Youngs and Brooks, Claude Duardo, Marsh and Sartella, the biograph, and the living pictures.—The Castle Square operetta co. has made an instant success at Boston Music Hall, and a change of bill 22-27 presents The Vaquero in Dixieland. My Friend, the Typewriter, insisted on writing this The Valley in the Skies. Grace Orr Myers, Sylvester Cornish, Gerlton Baker, and Henry Leone appear under the leadership of Max Hirschfeld. J. H. Gilmour has been re-engaged for one more week to play in My Uncle's Will with Marion Pollock Johnson and Alfred C. Krantz. The other features of the week are Colonel Magnus Schult's Great Danes, Hacker and Lester, the Lawrence Sisters, the Patterson Brothers, the Bates Musical Trio, Hedria and Prescott, Smith and Chisholm, Seymour and Hyland, J. H. Montgomery, Winnifred Stewart, Haynes and Wynne, Mr. and Mrs. Art Bonte, and the vitagraph.—To supplement the Adamless Eden Burlesquers at the Palace 22-27, there is an olio consisting of Nelson Comiques, Weiland, Crawford and Washburn, the Adonis Trio, the Meeker Brothers, and Lydia Vyner.—The vaudeville attractions presented at Austin and Stone's 22-27 are Jack Irwin and Ben Soxe, the Francois Trio, Mattie Aubrey, Crowley and Killeen, the Dunns, Lew Wilson, Carroll and Clarke, Louis Beauvais, the Cecilia Quartette, Kittie Mills, Veno and Buckley, James Carroll, Jay Paige, and Shields Troupe. James Warren, and the Warden Sisters.—Anderson's Delights are at the Point of Pines 22-27, the De Rigney Sisters, and Stella Lee being among the foremost artists in the excellent bill, which also includes Frederick V. Bowers, the Quigley Brothers, and Whitelaw and Howard.—Out at Norumbega Park, the Empire Theatre co. presents 22-27 the Raymond Musical Trio, Joe Weber, Cunningham and Smith, Finlkowski, Wahlund and Tekla, and Madame Flower.—Crescent Gardens have 22-27 Bessie Taylor, Hal Stephens, Wills and Collins, the Three Shamrocks, and Oliver and May Lavine.—The Medford Boulevard Theatre with J. W. Gorman's Olympia, has the Imperial Japanese Troupe, Boulden and Griffen, Gallagher and Barrett, Lawson and Namon, Provo, and Leo Devalto 22-27.—Item: After having the Beaux and Belles Octette all advertised to come to Music Hall, the engagement was called off, and will be played at Keith's a week later.

JAY BENTON.

PHILADELPHIA, PA. Keith presents a good bill for 22-27, and the patronage continues up to the usual standard. Charles H. Bradshaw and co. in Dix in a Fix, Conlit and Morey, Johnson, Davenport and Lorella, Casey and Le Clair, the Two Lavines, Mr. and Mrs. Swickard, Naomi Ethardo, Manning and Davis, Bryant and Saveille, Markley and Stewart, and the biograph are in the list.—Chestnut Hill Park, with free vaudeville, announces 22-27: Harry Le Clair, the Three Browns, and Leonzo Meta.—The Iron Pier, Cape May, N. J., under management of Gus W. Hogan, presents 22-27: Cal Stewart, Mack and Elliott, Martin and Quigg, Henry W. Barton, Ed. Rentz, May Wentworth, and Eddy Raymore.—At Atlantic City, The Dairy Farm at 10 cents admission, is drawing well at Young's Pier. A new one act play by Eleanor Merron, A Century Run, received its first production here. The Academy of Music, Atlantic City, changed its style of entertainment from drama to vaudeville 22-27, with the Charmion co., under management of Irvin Marks. Charmion heads the bill, that includes the Browning Sisters, Dave Lewis, the Four Madcaps, and Gus Pixley. Seen on the board walk: Mr. and Mrs. George Fish, Effie Shannon, Mr. and Mrs. Jerry Cohan, Lillian Burkhardt, George Beckett, and George Barber. Sketch and song and dance teams are there by the score, willing to earn their board bills, but amusement patronage is not up to expectations, and 10 cents is the limit this season.

S. FERNBERGER.

DETROIT, MICH. Some of the cleverest of Japanese performers exhibited their skill at the Wonderland 15-20. They were Kitamura's Japs, comprising fifteen persons, the youngest a tot of perhaps three years, who does some fine tumbling. A Ginger Snap, a farce with considerable music, was offered by James F. Kelly and Dorothy Kent, who pleased on sight. The farce is highly entertaining. The Musical Kleists contributed a very amusing and somewhat mysterious performance. Stuffed figures formed into men on the stage, Indian clubs whirled around apparently without any aid, tables danced in mid air, and finally disappeared from view, all to much applause. Elizabeth M. Murray won favor as one of the best things on the list. The young American quintette sang with voices fairly good and pleasing. A comedy offered by Louis A. Simon, Grace Gardner and co. proved a great source of amusement, who were kept in continual laughter. A. H. Knoll and Marie McNeil gave some very pleasing selections on the cornet.—The Avenue Theatre, despite the hot weather, has no difficulty in drawing crowds and the entertainment provided is as good as any one could wish. The house is delightfully cool and makes a pleasant place in which to while away a few hours. Matthews and Harris headed the list 15-20 in their sketch, Adam the Second. W. C. Matthews enacts the tramp to perfection, and Miss Harris is successful in her character of the recluse. Two musical novelties were on the list of attractions and both were well received, more especially that of De Veaux and De Veaux, who handle a xylophone cleverly. Berry and Hughes provided a good musical act. Beatrice Mount, a mere child, sang and danced acceptably and exhibited an ease of manner rarely seen in child performers. A shooting act, new here, was that of Louis and Altina. Their feats are most daring and show wonderful skill. Some songs were rendered from others by Jennet Acroma, who made a hit. Larkins and Patterson were heard in ragtime songs and were forced to respond to several encores. Willard and March also entertained with coon songs. The Nelsons closed the performance with their funny act.

A. FRANCIS

MONTREAL, CAN. Proctor's Theatre (Maurice J. McLaughlin, resident manager).—All the Comforts of Home was done by a detachment of the stock co. 16-21, with notably good work by David Miles, George C. Staley, Frederick Truesdell, Anita Hendrie, May Blayney, and Helen MacGregor. The Man from Mexico was put on 15-17 by another section of the stock. Charles S. Abbe, Beatrice Morgan, Charles W. Sony, and L. F. Hicks scoring. It was preceded by The Cape Mail, which served to show a really beautiful piece of work by Eva Vincent and good assistance

Magnus, and Flocida Pier. Minnie Allen, was secured [illegible] made such a distinct hit. [illegible] has played two consecutive [illegible] Ernest A. Earl gave several [illegible] Item: Frank Proctor, [illegible] Montreal last week and [illegible] photographs of the the[illegible] McLaughlin, who is a [illegible]ora enthusiasts, and has [illegible]nually every co. that has W. A. TREMAYNE.

ST. LOUIS, MO. [illegible] Suburban had another good [illegible]bolette, Callahan and Mack, the Rackett Brothers scored. [illegible]ris, the Pantzer Trio, Bobby [illegible]ng, the [illegible] [illegible]ender and Tomson, and Seymour Hopkins had a good bill 14-20. Lydia Yeamans Titus was the [illegible] and she scored a hit. Mrs. [illegible] has not appeared in years, but she certainly [illegible] Four Emmards, and the [illegible] received. For 21-27: The [illegible]ers, Gaiett's Monkeys, [illegible] and Lawrence.—Manager Ingraham has [illegible] bill for Marion's 21-27: Mlle. Lisette, [illegible]medy Trio, Allen and Weston, E. J. [illegible] [illegible]ers and Theobald.—Rose Clark [illegible] [illegible] been press representative and stage manager [illegible] Columbia for two seasons, was recalled to [illegible] on Sunday to be installed at the Suburban. J. A. NORTON.

BUFFALO, N. Y. Shea's Garden Theatre: Delia Fox headed the vaudeville acts 15-20 and was warmly received. Nat M. Wills in his funny tramp specialty held over. Modjeska and Carlisle in a clever act, and the Jolietons in a new xylophone programme were seen in connection with the dashing production of Fiddle Dee Dee. Good crowds packed houses despite terrific heat.—Court Street Theatre: The Devil's Daughter is now in its eighth week and drawing large audiences and is kept bright and fresh by frequent changes. Billy E. Van and Nellie O'Neill are great favorites. FRANK E. WILCOX.

ALBANY, N. Y. Empire Theatre (Agnes Barry, manager): This house will re-open on Labor Day with The Merry Maidens.—Lagoon Island: Manager Weber gave an excursion 21 on the steam yacht "Echo" to a party of Albany and Troy friends. Miss Spencer's Female Orchestra furnished the instrumental music and Mr. and Mrs. Williams Hall, with several of the vaudeville co., entertained the guests.—Electric Park: The co. for week 15-20 included the Everett Trio, Weston and Beasley, Allen Waltzman, John E. Drew, and Gordon and Lee.

CHARLES N. PHELPS.

TOLEDO, O. Hamlet's Farm Theatre (Otto Kilves, manager): For 14-20: Carroll Johnston, Cheyrick the Flood Brothers, Radford and Winchester, Wood and Ray, and Newell and Niblo.—Casino (Frank Bell, manager): Deadone and Nichols, the Willards, Rita Redmond, Joseph Adelman, Irwin and Hawley, Powell and the Beatrice 14-20; business good. For 21-27, Valbetta's Lions, Orsano and Bailey, Mc Mahon and King, Barth and Fleming, World and Hastings, and Lorena Jansen. C. M. ELDSON.

CINCINNATI, O. The intense heat continues to be responsible for a season of great prosperity among the Summer gardens, where the vaudeville bills are the chief features. At the Lagoon 21-27 are Herbert and Willing Sons and Walton, Laura Wells, and Flora Wilke. At Chester Park the headliner is J. Bernard Dyllyn, others that appear are the Tuxedo Ladies' Band, the Carmellas, May Walsh, and Powell. H. A. SUTTON.

PROVIDENCE, R. I. The entertainment at the Forest Casino, Rocky Point, 15-20 was provided by Al. and Mamie Anderson's Lady Africa co. and a programme of general excellence was given. The co. contained Al. and Mamie Anderson, the Golden Gate Quartette, Clarence Powell, Cooper and Bailey, Winfred and Davis, and a large chorus.

HOWARD C. RIPLEY.

SARATOGA SPRINGS, N. Y. Kaydeross Park (Herman Smith, manager): In the rustic open-air theatre a vaudeville bill of more than ordinary merit was presented 15-20 by Winona Winter, Banks Winter, Thomas and Lillie Leonardo, William and Edward Armstrong, Wallie Clark, Gus Henderson, Eva Ross, and Albert E. Hopkins to very large and appreciative audiences. Week 22-27: The Columbia Vaudeville co. The aerial fireworks were such a success [illegible] that the management have decided to show them every Friday evening with a promenade concert by Ayers' orchestra.—Gem Theatre (David W. Earnum, manager): In spite of the heat 15-20 Daisy Dellmar, Minnie Wilson, Mable Dellmar, Williams Cohn, and Abdet Dellmar presented a pleasing bill which attracted large and well satisfied audiences.

SPRINGFIELD, MASS. Athletic Park (A. Jacobs, manager): The number of people visiting this delightful resort is ever on the increase. The park is situated upon an immense bluff, overlooking the river, and its natural attractiveness is alone a strong drawing card. The benches are nightly filled. Week 7-13: Kona, Bazile and Cully, the Shrewsbury Sisters, Signor Rembrant, D. L. Voree, Mae Kenna, W. H. Cross, Ebbie Marquade, Bob Hoffman, and E. Wyatt. Week 14-20: John Keiffer, Grace Diamond, Ton Kano and Nona, Ben Turpin, Tom Hoffman, W. H. Cross, Kena, E. Wyatt, and the Pantzer Trio.

LANCASTER, PA. Woodworth Building Roof Garden (John E. Peoples, manager): Williams and Walker and The Oriental Troubadours in The Golf Links made a tremendous hit 15-20, turning people away at almost every performance. The co. includes Eustus, Carter and Smith, Ida Bluford, Rose Johnson, Theresa Bluford, Pauline Humphreys, Mattie Evans, Thomas Craig, Rees Brothers, and Belle Powell. Williams and Walker remain 22-27.—Item: Bogar's Hungarian Band closed their engagement at Woodworth Building Roof Garden 18 and returned to New York.

NEW CASTLE, PA. Cascade Park (W. B. McCallum, manager; George Chenet, resident manager): An excellent bill was presented 15-20. Moulton and Poppe's fine work on the bars and Alice Lewis in impersonations were well received. Ray L. Royce, always a favorite here, made his usual hit. Secker, Wilkes and Secker, and Keogh and Ballard came in for their share of applause. For 22-27: Young and De Voie, Charles Kenna, Flora Leonard and Holden, and George E. Alexander.—Item: W. B. McCallum was here last week, making a tour of the McCallum park circuit.

SAN FRANCISCO, CAL. Orpheum: Arras and Alice, Gilbert and Goldie, Irving Jones, Clayton White and Marie Stuart, the Prosper Troupe, Blum, Bonn and Bert, La Moyne Brothers, Emily Lytton, and Charles Bowser and co. 8-13.—Fischer's: For 8-13: G. S. Warnell, Charity Martin, Viola Vignette, Olive Carson, Wren and Lanton, Al. Hazzard, the Kelcey Sisters, and Wilson and Black.—Chutes: Bill 8-15: F. Richards, Spencer Kelley, Flatt and Sutherland, the La Monts, Memphis Kennedy and Arcuen and Choate.

LYNCHBURG, VA. Rivermont Casino (Jake Wells, manager): opened 15-20: S. E. O.; Caswell and Arnold, Rena Aubrey, Amann and Hartley, the Ford Brothers, and the vitagraph; first class performance. Item: Jake Wells recently rented the new Casino and intends to give here the same vaudeville bills as at his Richmond and Norfolk houses. He was here on opening night and has made preparations to have the Casino enlarged and beautified.

HAMPDEN, MC. Riverside Park (James Forest, manager): The Empire Specialty co. 8-13; large business. Haynes and Redmond, the Loadis, and William Rowe are entitled to especial mention, and Pauline Saxon in her monologue and songs scored a hit. Skipped by the Light of the Moon 15-20, presented by John Gorman. Budd Ross, Joseph Harrington, the Batchelder Sisters, Marion Sawtelle and Louis Powers; large audiences.

MOUNTOWN, O. Idora Park Casino (Edward H. Stanley, manager): Week 15-20: The Bartlett Sketch Club in The London Mail, The Marvelous Hoopers, the M'Avoys in Hogan's Alley, and Bucklin and Ingram, song illustrators. The last named act made a big hit and will appear here again during the Winter at the Park Theatre. Barlow's Minstrels 22-27. The diving horses opened 15 for two weeks as a free outside attraction.

BETHLEHEM, PA. Central Park (Lehigh Valley Traction Co., managers): The second appearance of the Majestic Vaudeville co. 15-20 showed Kito, Edna Fitzpatrick and Nellie Tapner, James and Liz zie Ten Brooke, the Three Gaspard Brothers, William Cartright and Jennie Lee, and Cornell. The Pan American Vaudeville Stars 22-27.

JAMESTOWN, N. Y. Celoron Theatre (Julie Dellmar, manager): Howard and Bland, James Richmond Glenroy, the Bard Brothers, Chandlus and Corbin, Trask and Gladden, and May Evans made up an excellent bill 15-20 and pleased large audiences. Item: L'Asglon is giving a mid air exhibition on the horizontal bars every day on the Celoron grounds.

HONOLULU, HAWAII. Opera House: The World's Entertainers opened to big business and made a pronounced hit. In the bill were Henry Lee, the Mahr Sisters, Allan Shaw, the Edwins, Frank Gawain, Arthur Nelstone and Agnes Webb, Isaac Grossman, Charles E. Sweet, Kelly and Ashby, and the projectoscope.

COLUMBUS, O. Olentangy Park: A good vaudeville bill was offered to good business 15-20: Adeline Lester and Captain Costello and Pearl, The Nawns, Zavo and Mlle. Hilda Declo, and Maxwell and Bradley made up the programme. Gerald Griffin, Grace White, and [illegible]

SYRACUSE, O. [illegible] Park: [illegible] ling, manager): For 14-20: The De Avello Sisters, Barth and Fleming, Alice [illegible] Watts, Lancaster, Raymond, and the Kinodrome. [illegible] A very [illegible] time rained, about a week in [illegible] crowded.

ASHEVILLE, N. C. Riverside Park (Jack W. Moore, manager): Welch Family and co. [illegible] fair houses 8-13. Other scenes were Cadieux and Biddie Leonard.—Item: After this engagement Eddie Leonard left for New York to join Primrose and Dockstader's Minstrels.

DENVER, COL. Manzar Garrone and Frank Klipfel, proprietors): For 22-27: Bentham and Byrne, Chester, Travelle, Lillian Lambert, Ethel West, Blanche Freeman, Walter J. Parker, Cora Booker, and Henry De Vee.

SOUTH BAKER, MASS. Riverside Park Pavilion (Fletcher and Payne, proprietors): Second week of vaudeville 15-20, under direction of Henry G. Lewelle, with Baby Kohler, Mr. Rossiter, Le Grosh Sisters, and Walden and Ervin. Good business.

NEWPORT, R. I. German's Summer Theatre (C. H. Smith, manager): For 15-20: Belle Hathaway, Madge and Morton, Arvello, Mack and Daly, C. W. Eddy's Red Buzzers, the St. Onge Brothers, and Mlle. Francis. Attendance, capacity.

NEW ORLEANS, LA. West End (H. A. Ortmann, manager): Rosenbecker's Concert Band is the musical attraction at this resort, and, together with Mazuz and Mazett, Beatrice Golden, and the vitagraph, draw large audiences nightly.

SYRACUSE, N. Y. Lakeside Theatre (A. A. Van Auken, manager): Carmencella (second week), Professor Bingham, the Buckeye Trio, the Howards, the Kennedys, and Kitty Bingham entertained good sized crowds 15-22.

BINGHAMTON, N. Y. Casino Park (J. P. E. Clark, manager): Edward Kelly, Julia Raymond, the Three Hickman Brothers, Claude Mardo, the Carmen Sisters, Fred Humes, and Rose Lewis 15-20; large and well pleased houses.

MANSFIELD, O. Lake Park Casino (E. E. Endly, manager): Barlow's Minstrels played to crowded houses 8-13. For 15-20: Keys and McDonald, Frayne and Evans, Gorman and West, and the kinodrome; fair business.

KINGSTON, ONT. Lake Ontario Park (D. F. Branigan, manager): For 8-13: Bissonette and Newman in acrobatic and balancing work delighted large audiences. Soto Sunetaro 15-19; Pauline, hypnotist, 22-27.

SPRINGFIELD, MASS. Riverside Grove (P. J. Casey, manager): The Tom Brown Troubadours open this beautiful resort 22-27 with Tom Brown, Price and Lee, Marion Henry, Dudley and Ormes, and an operatic medley.

WEST SUPERIOR, WIS. Gem Theatre (W. S. Campbell, manager): Week 15-20: Mamie Castle, Josie Malones, Ida Moncrief, J. W. Kelcey, Charles Gilroy, Jack Welch, and stock.

AUGUSTA, GA. Monte Sano Park: For 15-20: Cathryn Chelmoyne, Farrell and Richardson, Wiley Hamilton and Ruth Wiley, and Leo and Chapman; big business, performance good.

UTICA, N. Y. Summit Park (Street Railway Co., proprietors): J. W. Gorman's Imperials played to big business 15-20. The co. includes Lynch, Rogers and Ewell, St. Stebbins, the Gleckers, and the Pattens.

POTTSVILLE, PA. Tumbling Run, Summer Theatre: Brandon and Arlington's Georgia Minstrels, with new bill, continued to please medium business 15-20.

MUSKEGON, MICH. Lake Michigan Park (W. R. Reynolds, manager): The Romalo Brothers, Anna Kennick, Burke and McAvoy, La Gette, and Charles J. Burkhardt 14-20; good business.

SUFFOLK, VA. City Hall Theatre (H. E. Elam, manager): Evans and Nina 22-27.—Item: Manager Elam has decided to put on high-class vaudeville buffalance of Summer.

ALLENTOWN, PA. Dorney's Park (Allentown and Kutztown Traction Co.): For 15-20: Gibson and Perry, James J. Cassidy, West and Williams, Gertrude Clemens, Lew Simmons, and Frank White.

PLYMOUTH, MASS. Mayflower Grove Theatre (A. H. Perry, manager): A capital vaudeville bill was presented 15-20 to good business.

WINONA, MINN. Athletic Park (60. T. Burlingame, manager): Week 8-13: The Bostock Ferari Midway Carnival co. packed the grounds.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Adelman, Joseph Masonic Temple, Chicago, 21-27.
Albertus and Bartram—Palais de Ete, Brussels, Belgium, 1-30.
Alexander, George E.—Cascade Park, New Castle, Pa., 22-27.
Allen and Weston—Manion's, St. Louis, 21-27.
Armsby, Wallace Bruce—Chicago O. H., 21-27.
Ashton, Marguerite—Chicago O. H., 21-27.
ATCHISON-ELY, EDGAR West End Park, New Orleans, 21-Aug. 6.
Austin, George—Keith's, N. Y., 22-27.
Australian Twin Sisters Anderson—Cherry Blossom Grove, N. Y., 22-27.
Baby Land—Wonderland, Detroit, 21-27.
Baby Mildred Ferris Wheel Park, Chicago, 21-27.
Baker, Tommy—Brighton M. H., 22-27.
Barth and Fleming Casino, Toledo, 21-27.
Bates Musical Trio M. H., Boston, 22-27.
Beaux and Belles Octette—Shea's, Buffalo, 29-Aug. 3.
Wonderland, Detroit, 5-10.
Beban, George E.—Avenue, Detroit, 21-27.
Bedini and Arthur—Keith's, N. Y., 15-27.
Bennett and Rich—Rockaway Beach, N. Y., June 24-Aug. 16.
Bentham and Byrne—Alcazar, Denver, 22-27.
Birchall, Edna Paradise, N. Y., 22-27.
Blake, Harry and Flora—Moss and Thornton tour, Eng., 22 indefinite.
Bondo, Mr. and Mrs. Art—M. H., Boston, 22-27.
Booker, Cora—Alcazar, Denver, 22-27.
Bowers, Frederick V.—Point of Pines, Boston, 22-27.
Bradshaw, Charles—Keith's, Phila., 22-27.
Bradys, The—Chicago O. H., 21-27.
Brown, Tom—Riverside Grove, Springfield, 22-27.
Bruns and Nina—Highland Park, Staunton, Va., 15-20; City Hall, Suffolk, 22-27.
Bryant and Saville—Keith's, Phila., 22-27.
Bulger, Harry—Cherry Blossom Grove, N. Y., 22-27.
Bulla and Raymond—Pastor's, N. Y., 22-27.
Booth, Rudd and Co.—Ferris Wheel Park, Chicago, 21-27.
Burch, Jack—Chicago O. H., 21-27.
Burke McEvoy—Orpheum, Chicago, 21-27; Manion's Park, St. Louis, 28-Aug. 3.
Burrows, Josie and Willis—Farm, Toledo, 14-20.
Burt, Nellie—Chicago O. H., 21-27.
Cain, John E.—Pastor's, N. Y., 22-27.
Carter Brothers—Chicago O. H., 21-27.
Cassad Brothers—The Chutes, Chicago, 21-27.
Casey Lorlair—Keith's, Phila., 22-27.
Caswell and Arnold—Cherry Blossom Grove, N. Y., 22-27.
Cato, Dion—Casino, Toledo, 21-27.
Celestos, Three—Avenue, Detroit, 21-27.
Cheviel—Ferris Wheel Park, Chicago, 21-27.
Chilvane, John H.—Crescent Gardens, Boston, 22-27.
Cole and De Losse—Chicago O. H., 21-27.
Comstock, Laura—Keith's, N. Y., 22-27.
Conditt and Morey—Keith's, N. Y., 22-27.
Conden Trio—Masonic Temple, Chicago, 21-27.
Cragg Family—Forest Park Highlands, St. Louis, 21-27.
Crawford and Stanley—Paradise, N. Y., 22-27.
Cressy and Dayne—Sunapee, N. H., June 17-indefinite.
Curran and Milton—Omaha, 8-27, Peru, Ill., 29-Aug. 4, Chicago, 5-11.
Dacre, Louis—Pastor's, N. Y., 22-27.
Dandy, Jess—Keith's, N. Y., 22-27.
Dashington, M.—Pastor's, N. Y., 22-27.
De Lage Debutment Trio—Chicago O. H., 21-27.
Deonzo Brothers—Forest Park Highlands, St. Louis, 21-27.
De Rigney Sisters—Point of Pines, Boston, 22-27.
De Voy, Harry—Alcazar, Denver, 22-27.
Diana—Sempest Theatre, Scheneningen, Holland, July and August.
Doherty Sisters—Masonic Temple, Chicago, 21-27.
Donlee and Mack—Riverside Grove, Springfield, 22-27.
Duke and Harris—Ferris Wheel Park, Chicago, 21-27.
Dreller, J. E.—Chester Park, Cincinnati, 21-27; Park, Newark, 28-Aug. 3.
Dressler, Rose—Suburban Gardens, St. Louis, 21-28.
DUFFORD SISTERS—Riverton Park, Portland, Me., 22-27; Williams Park, Salem, Mass., 29-Aug. 3.
Dunbar's Farm, Toledo, 21-27.
Dupree's Mlle. Dogs—Paradise, N. Y., 22-27.
Duquesne of Music, Four—Cherry Blossom Grove, N. Y., 22-27.
Eccentric Sisters—Orpheum, M. H., Chicago, 21-27.
Edwards, Nellie—Keith's, N. Y., 22-27.
Elks, Elevated—Paradise, N. Y., 22-27.
Emmett and Emmett—Pastor's, N. Y., 22-27.
FAVOR AND SINCLAIR—Chicago O. H., 29-Aug. 4.
Ferraris, The—Suburban, St. Louis, 21-27.
Fields, W. C.—The Tower, Blackpool, England, 1-27.
Fiske, F. J.—Manion's, St. Louis, 21-27.
Flynn, Charles Leonard—Orpheum, San Francisco, 14-27; Orpheum, Los Angeles, 28-Aug. 10.
Fogarty Family—Wonderland, Detroit, 21-27.
Fogarty Family—Park, New Castle, Pa., 22-27.
Forbes and Bonnie—Schenectady Park, Schenectady, 14-27.
Fox, Della—Cherry Blossom Grove, N. Y., 22-27.
Frederick Sisters—Bijou Theatre, Alcazar, Denver, 22-27.
Fuller and Lewis—Delta, Toledo, 21-27.
Gardenhour Brothers—Paradise Gardens, N. Y., 21-27.
Gaiety Monkeys—Forest Park Highlands, St. Louis, 21-27.
Gardner and Vincent—Orpheum, Los Angeles, 8-27; Orpheum, Oakland, 28-Aug. 10.
Gardner, Ed. F.—Ramona Reels Lake, Grand Rapids, 22-27.
Gardner, Ed. F.—Chester Park, Cincinnati, 21-27.
Garnellas, The—Chester Park, Cincinnati, 21-27.
Gavin and Platt—Bay View Park, Milwaukee, Wis., 22-27; Kensington Park, Danbury, Conn., 29-Aug. 3.
Gladiolus, The—Suburban, St. Louis, 21-27.
Gladiolus, The—Casino, Toledo, 21-27.
Gilson Lottie—Avenue, Detroit, 21-27.
Gonne and Russell—[illegible] 21-27.
Gray, [illegible] 21-27.
Grimes, [illegible] 21-27.
Gruber, James H. [illegible] 21-27.
Guille, Albert L. [illegible] 21-27.
Hacker and [illegible] M. H., Chicago, 21-27.
Hallen and Fuller—Wonderland, Detroit, 21-27.
Hart, Sadie—Forest Park Highlands, St. Louis, 21-27.
Hayes and Wynn—M. H., Boston, 22-27.
Hedrix and Prescott—M. H., Boston, 22-27.
Henry, Marion—Riverside Grove, Springfield, 22-27.
Herbert and Willing—Lagoon, Cincinnati, 21-27.
Herrmann—Troy, N. Y., indefinite.
Hickey and Nelson—Cherry Blossom Grove, N. Y., 22-27.
Hills and Silvina—Cherry Blossom Grove, N. Y., 22-27.
Hogan, Ernest—Cherry Blossom Grove, N. Y., 22-27.
Hooker and Davis—Cherry Blossom Grove, N. Y., 22-27.
Howard and Bland—Brighton M. H., 22-27.
Howley and Leslie—Keith's, N. Y., 22-27.
Hughes and Angier—Farm, Toledo, 21-27.
Huntings, Four—San Souci Park, Chicago, 21-27.
Jacklin and Jacklin—Niagara Falls, 22-28, Wonderland, Detroit, 29-Aug. 4.
Jackson, The—The Chutes, Chicago, 21-27.
Jansen, Lorena—Casino, Toledo, 21-27.
Jeadwin, Lulu—The Chutes, Chicago, 21-27.
Johnson, Davenport and Lorella—Keith's, Phila., 22-27.
Johnson and Dean—Paradise, N. Y., 22-27.
Jones and Walton—Lagoon, Cincinnati, 21-27.
Joy and Clayton—The Chutes, Chicago, 21-27.
Karno's Mayhem—Paradise, N. Y., 22-27.
Kelcy, Mr. and Mrs. Alfred—Keith's, N. Y., 22-28.
Kendall, Ezra—Masonic Temple, Chicago, 21-27.
Kenna, Charles—Cascade Park, New Castle, Pa., 22-27.
Kherns and Cole—San Souci Park, Chicago, 21-27.
Kilpatrick—Point of Pines, Boston, 22-27.
Kingsley, Julia—Lyceum, Atlanta, Ga., 22-27; The Farm, Toledo, Aug. 4-9; Olentangy Park, Columbus, O., 11-16.
Kreisel's Trained Dogs—Keith's, Boston, 22-27.
La Marche, Mlle. Francine—Avenue, Detroit, 21-27.
La Nevo Wonderland—Detroit, 21-27.
Landers, Lillian—Alcazar, Denver, 22-27.
Latina, Mlle.—Paradise, N. Y., 22-27.
Lafrell, Nate—Woodlynne Park, Camden, N. J., 22-27; Atlantic City, 29-Aug. 10.
Lawrence Sisters—M. H., Boston, 22-27.
Lavender and Thomson—Suburban, St. Louis, 21-27.
La Vine, Oliver, and Mary—Crescent Gardens, Boston, 22-27.
Lavines, Two—Keith's, Phila., 22-27.
Lawler, Charles E., and Daughters—Pastor's, N. Y., 22-27.
Lee, Stella—Point of Pines, Boston, 22-27.
Lefebre Saxophone Quartette—Masonic Temple, Chicago, 14-27.
Leonard and Holden—Cascade Park, New Castle, Pa., 22-27.
Les Belles Cascadeuses—Cherry Blossom Grove, N. Y., 22-27.
Lisette, Mlle.—Manion's, St. Louis, 21-27.
Litchfield, Mr. and Mrs. Nell—Riverside Park, Bangor, Me., 22-27; Glen Forest, Lawrence, Mass., 29-Aug. 3.
Little Elsie Janis—Casino, Toledo, 21-27.
Livingstone, Katharine—Chicago O. H., 21-27.
Lotty, Mlle.—Cherry Blossom Grove, N. Y., 22-27.
Lukens Brothers, Four—Cherry Blossom Grove, N. Y., 22-27.
McCune and Grant—Pastor's, N. Y., 22-27.
McIntyre and Heath—Keith's, Boston, 15-27.
McMahon and King—Casino, Toledo, 21-27.
Mack, Harry—Olentangy Park, Columbus, O., 21-27.
Madrigal Cadets—Brighton M. H., 22-27.
Manning and Davis—Keith's, Phila., 22-27.
Markey and Stewart—Keith's, Phila., 22-27.
Marsh and Sartella—Keith's, Boston, 22-27; Keith's, Phila., 29-Aug. 3.
Marshall, The Mystic—Zoo, Louisville, 22-27; Chester Park, Cincinnati, 29-Aug. 3; Burt's Park, Evansville, Ind., 5-10.
Melville and Conway—Pastor's, N. Y., 22-27.
Merrills, Three—Paradise, N. Y., 22-27.
Monroe, Mack and Lawrence—Forest Park Highlands, St. Louis, 21-27.
Montgomery, J. H. M. H., Boston, 22-27.
Morton, Dorothy—Cherry Blossom Grove, N. Y., 22-27.
Murphy and Nicholls—San Francisco, 21-28; Los Angeles, Aug. 4-10.
MURPHY, MR. AND MRS. MARK—Avenue, Detroit, 21-27.
Murphy, Lamarche and Riley—Avenue, Detroit, 21-27.
Murtha and Le Roy—Pastor's, N. Y., 22-27.
Musical Johnsons—Shea's, Buffalo, indefinite.
Nelson Sisters—Wonderland, Detroit, 21-27.
Neuville, Mr. and Mrs.—Chicago O. H., 21-27.
Newcombe, Blanche—Pastor's, N. Y., 22-27.
Newell and Niblo—Robinson Park, Ft. Wayne, Ind., 21-27; Ramona Park, Grand Rapids, 28-Aug. 3.
NIBLO, FRED—Palace Theatre, London, indefinite.
Norman, Mary—Masonic Temple, Chicago, 14-27; Forest Park Highlands, St. Louis, 28-Aug. 3.
Norton, Edgar and Mabel—Avenue, Detroit, 21-27.
Orth, Elita Proctor—Suburban, St. Louis, 21-27.
O'Brien and Herold—Zoo, Louisville, 15-indefinite.
Panzer Trio, The—Suburban, St. Louis, 21-27.
Parker, Walter J.—Alcazar, Denver, 22-27.
Patterson Brothers—M. H., Boston, 22-27.
Pauline Lake—Ontario Park, Kingston, Can., 22-27.
Pierce and Roslyn—Chicago O. H., 21-27.
Powers and Theobald—Manion's, St. Louis, 21-27.
Price and Lee—Mines, Riverside Grove, Springfield, 22-27.
Quaker City Quartette—Paradise, N. Y., 22-27.
Quigley Brothers—Point of Pines, Boston, 22-27.
Rackett Brothers—Sans Souci Park, Chicago, 21-27.
Radford and Winchester—Lakeside, Dayton, 21-27.
Collin's Garden, Columbus, Aug. 4-10.
Ranschele—Paradise, N. Y., 22-27.
Raymond and Caverly—Keith's, Boston, 22-27.
Remington, Mamie—Avenue, Detroit, 21-27.
Reynard, Ed F.—Orpheum, San Francisco, 22-Aug. 3; Robinson Euler Trio—Paradise, N. Y., 22-27.
Russell, Ida—Asheville, Va., 22-27, Lynchburg, 29-Aug. 3.
Saunders, Chalk—Lion Palace Roof, N. Y., 22-27.
Sense, Sense and Brunel—Cherry Blossom Grove, N. Y., 22-27.
Seymour and Dupree—Suburban, St. Louis,

THE CALLBOY'S COMMENTS.

A thoughtful reader has brought to my attention a subscription which he found [illegible] parks. Di[illegible] of the acts in the bill, the [illegible] Above words the price of admission. If you don't say so you can have your money back." This strikes me as easy for the Yankee patrons if they see the point and hold the manager to his word. Apparently all they have to do is to refrain from commenting this outrageous act and money will be refunded. You are privileged to roast the life out of all the other turns, but this one you mustn't knock or you won't get your money back. Picture the manager wandering about the house, with pockets full of coin, just listening to hear who condemns the act and who doesn't, and then, upon finding any one who refrains from roasting, dashing up and refunding gate money. What an ideal showman, to be sure! But, when you come to think of it, the announcement is a bit rough on the act. I should hate to be billed as a possible excuse for paying back the coin.

Arthur Sidman has reported a man of extraordinary attainments who belongs in the archaic and eminently respectable borough of Philadelphia. Mr. Sidman has unearthed a couple of business cards of this unusual personage and has permitted me to embalm them in these columns. I make bold to quote the cards. No. 1: "M—— J—— C——, Humorous Conceptionist for Newspapers. Original-funny-column-man. Muckleburÿ Muckjuckson. Court Jester to The World-at-Large. Publisher of Ye Olden Time News-Letter. Editor Gab-ville Trumpet. Sug-jester of Original Advertising. Humorous Prescriptionist for the Vaudeville Profession and Humoro-Satire Stage Critic. (Personal Recommendation: Author somewhat resembles Artemus Ward.) Warning to Newspapers of The World-at-Large! Coming! Wonder of the Age! A Real-live Human-Nature Humorist and Philosopher. Shooting Folly as it flies Right in between both ii's." And if that isn't sufficient unto the day there is a second card, which says, "Office Hours, evenings; Terms, ($) Money." This capable all-around man wanted, I believe, to help out Art Sidman in developing his play, York State Folks, but there is no evidence that the actor-author availed himself of the golden opportunity. Maybe the "prescriptionist," etc., didn't ken the fact that Mr. Sidman has now gone in for the legitimate on a high artistic plan, and, I presume, will adopt the motto, "Art for Art's Sake."

Another friend has turned in another card from up in this same York State that Mr. Sidman plays about. This card bears the name of a certain gentleman and his address, while on the reverse side it gives a cursory summary of his claims to fame thus: "Janitor Arcade, Sexton First Baptist Church, Assistant Chief Fire Department, Treasurer Theatre S——, Custodian Town Clock, Agent 1900 Watches, Clerk." Talk about Fregoli and Biondi and Dr. Jekyll and Mr. Hyde! I suppose that if there were room for any one else in the town this man would be it. And yet they prate about having too many irons in the fire, and about jacks-of-all-trades. Why, variety is the spice of life. Ask Tony Pastor if it isn't.

Scarcely a week passes over our devoted heads that some one doesn't get into a squabble about a contract. Theatrical contracts are proverbially full of holes, and often those that appear most invulnerable turn out, upon test, to be easiest to break. But a traveler in Indiana has found a contract out there that is so explicit that I must copy for the benefit of any theatre folk who may need hints as to how to put together an ironclad agreement. This agreement, made and entered into this sixteenth day of January, 1901, witnesseth:

Mr. L. A. Deusenbury has set the sum of 5 elem shade trees and 2 hard mapel shade trees on lot on an ave in city of south Bend Ind and said trees is to be 4 inches in diamert and said L. A. Deusenbury agrees to garantee said trees and if said trees should dy in 5 years said L. A. Deusenbury must replace said trees free of charge but Mr. bear must water and take care of Said trees planted on said lot, receit in full for trees the sum of $14.00 paid in full.

L. A. DEUSENBURY.

"Calling your attention to the other end of the platform," we are confronted by a letter written to an Ohio manager by the possessor of a minstrel company, who, it appears, did not choose to suffer cancellation. His arguments will be regarded, I think, as conclusive:

DEAR SIR In answer to yours I am sory but we positively cant cancil. our bookings are all dun for the year. and we would not cancil any way if they were not. we are aware of the fact that two other shows are trying to get time in many houses and are sore because we came in the field. they all know my capital backed the best ones for the past 20 years and are justly afraid of me as I will carry 5 pieces of paper to the average's one they are all sore because my capitol had hired the real cream of the minstrel world seven months ago. we fear no opositon during that week. put them in anything you please. except a minstrel show. & we would say yes to that if was not for the fact that they would say why we contracted right on top of them. briefly we will fill our date and wont cancil. We would have to cancil our entire rout to acomidate this is impossible and should not be expected. a contract is a contract with us.

McMahon and Dee, the Buffalo agents, contribute the following neat and appealing communication, which reached them from Little Falls, N. Y. Here it goes:

DEAR SIR: We would like to join a show or be in a show we done lots of them but did not like them we would like to be in Buffalo wild the pan. Aer. is going we are two good ones at our work we can do mose anythink in slow time we can dance the buck and wing the Dutch clogs and the witze clog. farmer dance and we are good cake walker and we will gor tent to suit you.

With this came a programme, in which the afore-described baffling wonders had appeared. It was a benefit for the Exempt Firemen's Association of an up-State town and it had as many as three turns. Yet what mattered that? Across the bottom of the playbill was printed in large, plain letters the talismanic legend, "Door Prize, Sack of Flour." Merely a suggestion to other vaudeville managers.

THE CALLBOY.

ON THE RIALTO.

The most noticeable feature of the Rialto, in these sultry days, is that no actor wanders there who can by any pecuniary or social arrangement wander elsewhere. Success in the Winter means the country in the Summer. Failure alone remains in town. Theatrical folk are ardent lovers of green fields and babbling brooks, and every year the profession adds to its holdings of rural acres. The land agents themselves would doubtless be astounded upon learning the total area of country land in the United States that is owned by actors and actresses. A number of American players possess ancestral estates. Others have bought, like the Major-General in The Pirates of Penzance, ancestral estates, with buried ancestors included. Altogether the members of the profession control hundreds of fine country establishments. Notable among them is Eben Plympton's estate, "The Grange," at Silver Lake, Mass. There Mr. Plympton spends his Summers, enjoying the most picturesque surroundings and entertaining, at times, his friends of the profession. Sydney Cowell is at present a guest at "The Grange," and from her, last week, THE MIRROR received the following attractive description of the place:

"'The Grange' came into the possession of Eben Plympton about fourteen years ago. It is over two hundred years old, but the village of Plympton, four miles away, was founded by Mr. Plympton's Puritan ancestors, at a still earlier date in local history. The old house is picturesque to a degree, with its gabled roof, its shingled barn and outhouses, all draped in clustering vines. It is surrounded by rich meadows, glowing flower beds, grand old trees, and a substantial vegetable garden, and is approached from the road by a curving drive. Through the meadows one wanders down to the banks of Silver Lake, a body of water fed entirely by fresh, pure springs. The lake is bordered by glorious pine groves, and Mr. Plympton owns more than a mile of water frontage.

"I am enjoying my visit immensely. There is a small but very congenial party of friends here, and our host is anxious that we should enjoy every minute of the time, although his severe accident debars him from taking an active part in our enjoyments. He is still in his physician's hands, and it will be some weeks before he can recover the use of his injured foot. We drive out every day to Duxbury, to Kingston, to historic Plymouth, or we bathe in the beautiful lake, or take our luncheon and picnic in 'Vesta's Temple' in the woods of 'Egypt.'"

A clatter of many horses' hoofs sounds sharply on the asphalt—a clatter in chorus, as of a troop of cavalry, in staccato first, then swelling gradually into a grand crescendo, only to die as gradually away. No need to look out of the window—we know the sound too well. Many, many times a day the Rialto hears it—the clatter of the funeral. In Summer and Winter, in fair weather or foul, Broadway, from some point up above down to Thirty-fourth Street, is the thoroughfare of the dead. Part of their last journey on earth is made, as though by a sort of grim jest, through this path of pleasure and worldliness. What a travesty on solemnity that journey is! What matters it that a human being has fathomed the dread mystery, that a soul has flown no man knows whither. To crack of whips and rattle of harness the funeral speeds gaily on. Never did light hearted, merry makers move more friskly. Seemingly the driver of the hearse has caught the spirit of the Rialto. Life's a prize and so is death. Let us laugh while we may. Who cares for the grewsome corpse that's behind? Only the tear stained women, sad faced men and wondering children that one sees in the carriages that are behind the hearse. Their ride of mourning, on its way through the Rialto, must follow the Rialto's pace. Intermittently throughout every day the clatter sounds, and one thinks sometimes of the tumbrils on their way to the guillotine. But the Rialto gives little heed to the funerals—some of its people are too busy with life's battle; others—the street loungers—have long since lost—if they ever possessed—any sense of pity for the sad sight. Only when crossing the street will they wait for the funeral to pass, for to cross through a funeral is bad luck, they say. So the funerals pass out of the Rialto's life, which is a life that lives but for the joys of the present, and gives no thought to death.

BOWSER FOR WHOSE BABY ARE YOU.

Myron B. Rice yesterday engaged Charles W. Bowser as leading light comedian of Whose Baby Are You next season. Mr. Bowser will be featured jointly with May Vokes, who will have a character comedy role. Mr. Rice also has engaged for the company Rose Tapley and Gertrude Liddy.

SYBIL SANDERSON WITH GRAU.

Sybil Sanderson has contracted with Maurice Grau for an American tour, to begin in San Francisco. She will sail for New York on Sept. 29.

END OF TERRACE GARDEN OPERA.

The Parry Opera company will close its season at Terrace Garden on Saturday night. The Bohemian Girl is the bill this week.

ENGAGEMENTS.

Samuel Freedman will be business-manager for Herbert Kelcey and Effie Shannon in Her Lord and Master.

Charles K. French and Helen Huntington, by William A. Brady, for Lovers' Lane, No. 1.

John J. Farrell, formerly of the Forepaugh Stock company, Philadelphia, has been engaged to play the leads in Greenwall Theatrical company's production of Winchester.

Rita Curtis, Campbell and Dare, the Trocadero Quartette and the Pan-American Octette, with Fisher and Carroll in Put Me Off at Buffalo.

Gertrude Millington, Fanny Midgely, Charles Horne, Oscar Hodge, Manny Warde and Monica Lee, for Brown's in Town.

By W. E. Nankeville: Will T. Davis, Maude Shaw and Dell Knott, for The Penitent; George Morton, Robert Irving, J. M. Smith and Sadie Claffin, for The Village Parson (Western); E. J. Spangler, Harold Vosburgh, J. D. Carlisle and Josie Claffin, for The Village Parson (Eastern); W. A. Brummell and Lillie Lyons, for Human Hearts (Western); Alfred Malley and Percy Helton, for Human Hearts (Eastern); Frank Cambello, Ralph A. Bennett, Charles J. Newton and Marion Craig, for Human Hearts (Southern).

Thomas Ballenger has secured James T. Kelly to head the cast as the Teacher in his revival of The Baggage Check. Others engaged are Littleton and Lane, Tom Watson, J. G. Cantor, Dot Carter, James A. Mercer, and Sullivan and Hathaway. P. L. Wheeler will be in advance with Warren A. Patrick as assistant.

Ada Palmer Walker, with Lulu Glaser in Dolly Varden.

AMONG THE DRAMATISTS.

Four plays by Lawrence Russell will be produced next season, it is said. They are: Just Struck Town, in which Jule Walters will appear; As Ye Sow, to be given in Chicago; As of Old, and Aberdeen.

David F. Perkins and Harold W. Powers are collaborating on a four-act melodrama, entitled Fortune's Gentlemen.

GOSSIP.

George C. Tyler and W. F. Connor, of Liebler and Company, will sail for this country from Europe next Saturday.

Henrietta Crosman's company will begin rehearsals Aug. 22.

The members of the Alice Nielsen Opera company arrived in town yesterday from London.

Frances Gaunt will play the title-role in Barbara Fritchie this coming season. She is rusticating at Atlantic City.

Siegfried Wagner has denied a German report that an opera Falschmuenzer, alleged to have been written by Richard Wagner, has been sold here. He says there is no such opera in existence.

Plans have been prepared for the reconstruction of the building known as Mahler's Hall, at Olive Street and Grand Avenue, St. Louis, into a first-class theatre. The enterprise is backed by Eastern capitalists and is an outcome of the World's Fair boom.

OBITUARY.

Henry Bertram Lonsdale, a well-known manager, died at Bradford, Pa., on June 30. Mr. Lonsdale was born in London in 1848. At the age of eighteen he graduated from the Sandhurst Military College and received his commission as lieutenant in the British army. After serving for several years in India he resigned from the service in 1872 and came to the United States. For a time he managed the Madison Square Theatre; he was the manager of the original Little Lord Fauntleroy company, and during the last years of his active career he was concerned in theatrical enterprises in Denver, Col. Five years ago he went to Bradford, broken in health, and there he remained until his death. The remains were buried in Oak Hill Cemetery, Bradford.

Stephen Savelle, the old pantomimist and dancer, was found dead in his lodgings in this city on July 19. Mr. Savelle was born in England seventy-two years ago, and was at one time prominent in the productions at the Drury Lane Theatre, London. In this country he appeared in many of the better houses, including the Museum, in Philadelphia. For the past sixteen years he had lived in New York, and had taught stage dancing. The remains were buried on July 21 by the Actors' Fund in the Fund plot in the Cemetery of the Evergreens.

Scott Raymond, proprietor and manager of the Scott Raymond repertoire companies, died at Elmira, N. Y., on July 19, of heart disease. He was visiting Nelson and Kintzing, of the Herald Square Opera company, at the time of his death, which was sudden and quite unexpected. Nelson and Kintzing have taken charge temporarily of his affairs. Mr. Raymond had just completed arrangements for a tour of one of his companies through the South. The remains have been sent to Leavenworth, Kan., for burial.

At Peekskill, July 17, 1901, in her eighty-first year, died Percy S. Hazen, widow of John Simpson, who died Nov. 15, 1881. Mr. Simpson was the business manager and confidential adviser of Jerry, Pun, and Neil Bryant, during the tenancy of Bryant's Minstrels at Mechanics' Hall, 472 Broadway, Tammany Building, 143 East Fourteenth Street, and lastly in the Burling Theatre, Twenty-third Street, near Sixth Avenue (afterward Koster and Bial's).

Ida and Edith Yeoland, sisters, committed suicide in London, England, July 16, by taking poison. Despondency is supposed to have prompted them to end their lives. Both were without engagements. Ida Yeoland was twenty-six years old and had been a member of the Duke of York's Theatre company. Edith Yeoland, who was twenty-one, had played in various touring companies.

Mrs. S. E. Lewis, the widow of George W. Lewis and an aunt of the late Roland Reed, died at Doughasston, L. I., on July 11. Mr. Lewis, who died in 1853, was connected with the companies at the Walnut Street Theatre, Philadelphia, and the Old Broadway Theatre, New York, for many years. He was one of the founders of the Actors' Order of Friendship. Mrs. Lewis is survived by her daughter, Emilie R. Lewis.

Alfredo Piatti, the noted violoncellist and composer, died on June 19, in his native city, Bergamo, Italy. He was born in 1822 and began his musical career when but seven years old. He was later a pupil at the Conservatory of Milan. He was famous all over Europe as a concert 'cellist, and composed a number of orchestral works of great musical value.

Harry A. Ross, recently a member of the Ben R. Warner Comedy company, died at Enid, Oklahoma, on July 18, of smallpox.

Friends of Clement St. Martin were shocked to hear of his death at Troy, N. Y., during the past week. He went to North Adams, Mass., to manage the Summer Opera company there, but after a few performances he was taken ill. Pneumonia soon developed, and he was removed to the home of his father-in-law at Troy, where he died.

L. H. Barry, manager of the Caldwell, Ohio, Opera House, died at that place July 13.

Married.

BUCK—LESLIE.—Frank H. Buck and Amy Leslie, at St. Joseph, Mich.

LYMAN—VAN BROKTEN.—Harold Lyman and Ethel Van Broken, at Hastings, Minn., recently.

MILLER—WOLVEN.—E. F. Miller, and Addie Wolven, at Mobile, Ala., July 10.

TURNBULL—PAGE.—E. H. Turnbull and Elliott Page, in London, England, July 17.

Died.

BARRY.—L. H. Barry, at Caldwell, O., July 13.

GREEN.—Lillian Green, in New York city, July 20, of typhoid fever, aged 25 years.

LEWIS.—Mrs. S. E. Lewis, at Doughasston, L. I., on July 11.

LONSDALE.—Henry Bertram Lonsdale, at Bradford, Pa., June 30, aged 53 years.

PIATTI.—Alfredo Piatti, at Bergamo, Italy, on July 19, aged 79 years.

RAYMOND.—Scott Raymond, at Elmira, N. Y., July 19, of heart disease, aged 37 years.

ROSS.—Harry A. Ross, at Enid, Oklahoma, on July 18, of smallpox.

ST. MARTIN.—Clement St. Martin, at Troy, N. Y., last week.

SAVELLE.—Stephen Savelle, in New York city, July 19, aged 72 years.

YEOLAND.—Ida Yeoland, in London, England, July 16, aged 26 years, by suicide.

YEOLAND.—Edith Yeoland, in London, England, July 16, aged 21 years, by suicide.

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For the character of Hosea Howe, the Castle Square Theatre management has secured Mr. Alden Bass. Mr. Bass has many of the personal characteristics of Mr. Russell, and he succeeds admirably in duplicating the quiet, humorous and effective stage work of that well-known comedian. Mr. Bass succeeded admirably in showing the undercurrent of moral courage and manly strength which is shown in the later scenes of the play by Hosea Howe, and he made all of his points throughout the play with excellent success.—BOSTON HERALD, July 16, 1901.

The players of the Castle Square Theatre Company, assisted by Mr. Alden Bass, are to be credited with a particularly interesting performance of Peaceful Valley last evening. In the engagement of Mr. Alden Bass to present the character written for Mr. Russell a well-considered choice has been made and his familiarity with the character made his appearance with the company last evening a notable success.—BOSTON GLOBE, July 16, 1901.

The cast was reinforced by Alden Bass. Naturally he played the role of Hosea Howe, and the fine intermingling of uncouthness with strength was brought out by him in a very clever manner. The part is one that appeals to the sympathies of an audience in a unique way, sometimes sadly, but more often by its quaintness with original humor.—BOSTON ADVERTISER, July 16, 1901.

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She certainly died gracefully, and was so pretty through everything that Sir Francis Levison became not only a villain, but a downright fool to cast aside so lovely a clinging Vine.—Boston "Home Journal," Saturday, July 13, 1901.

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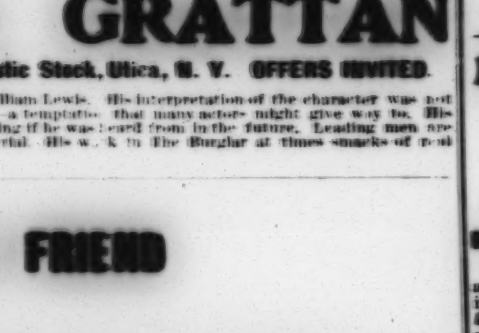

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